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THE  
TRUE EFFIGIES  
Of the most Eminent  
PAINTERS,  
AND OTHER  
Famous Artists  
That have Flourished in  
EUROPE.

Curiously Engraven on Copper-Plates.

TOGETHER

With an Account of the Time when they Lived, the  
most remarkable passages of their Lives, and most con-  
siderable Works.

Very useful for all such Gentlemen as are Lovers of  
Art and Ingenuity.

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Printed in the Year, MDGXCIV.



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# A short Account of the Lives of the Painters and other Artists

Contained in this BOOK.

AS ALSO

Of the most Eminent *ITALIANS* and others, both  
Antient and Modern.

## 1. Hubert and John Van Eyck

**V**ere both born at Breda in the Low Countries, upon the Rhine. Hubert about the year 1366, John not long after. They were the first inventors of painting in Oyle, whereby the Colours not only receive a Gloss, but are preserved from fading. John, though he was Scholar to his Brother Hubert, yet by his industry excelled him in knowledge of the art, and in his inventions: Witness that incomparable piece of his in the Church at Ghent, in which are 110 figures, one Piece so well diversified that one cannot but admire it. The Rocks, the leaves of the trees, and herbs are so delicately painted, that they seem even to wave with the Air. Philip the 2d of Spain gave 1000 Ducats for a Copy of it, not being able to procure the Original at any price: Hubert died in the year 1426. And was buried in the Cathedral at Ghent. John died at Bruges, and was buried there.

## 3. Hieron Banchius or Jeron Dubois

Had a peculiar inclination and fancy to paint Apparitions and Spirits: In a piece of his, representing Hell, is most admirably described the horrid shapes and deformed agonies of the infernal Spirits, the strange punishments of the damned in Rivers, as it were of fire, compassed by rolling and mingled with thick darkness and smoke, so that his painting excites rather a horror mixt with admiration, than any delight to behold, several of his pieces were carried to the Royal, and placed there by order of the K: of Spain. He died about the year 1500.

## 4. Roger of Brussels, otherwise called Roger Vander Weerde,

Was the author of those memorable representations of Justice which are to be seen in the Town-Hall of Brussels: The 1st of which represents the Emperor Trajan in his expedition against the Dacians at the head of his Army, doing Justice upon the complaint of a poor Woman, against a Soldier that had murdered her son: The Woman appears prostrate at the Emperor's feet, demanding Justice, with a countenance that expresses a grief sufficient to excite compassion in the most odourate, in the Emperor it is to be seen a Severe Majestick air, that makes his look terrible, yet seeming moved at the importunity of the afflicted mother, causes the Soldier to be brought forth, in whose face appears the marks of his guilt, and the tokens of death: The hangman with a fierce and savage look standing by ready to execute the sentence of death to be pronounced against him. In another, you behold an aged person, pale and languishing on a purple bed, yet as if wrath supplied force to his feeble limbs. He seems, as it were, to start up half naked, and with eyes, though half dead, yet sparkling with indignation, and gnashing his teeth, he catches by the hair of the head, fast hold of a young man of goodly Aspect, and furiously strikes him to the heart with a Dagger. One would readily imagine the old man, of the two, to be the Criminal: But the truth of the story will make it appear otherwise: For, Archambrose Prince of Brabant understanding that his Nephew and their had ravished a young woman, he commanded his Judges to proceed to punish him according to

the severity of the Law; but they slightly passed it over, because the Criminal was not only the new Heir, but upon the point of succeeding his dying Uncle. This neglect of theirs so provoked Archambrose, that having concealed his indignation for some time, and finding his end approaching, he sent for the young Prince to his bed side, and seeming, as if he had something to impart to him concerning his succession, he seized upon him as you have heard, and stabbed him to expiate his Crime with his blood: This famous Painter died in the year 1529.

## 5. Theodore Van Harlem

Flourished in the year 1462. As appears by a piece of his at Leyden, upon which is written in Golden letters in Latin to this effect: Theodore of Harlem made me at Lowam in the year 1462. God grant him everlasting rest. This is all that remains of him, yet is enough to evidence that he was an excellent Artist.

## 6. Bernard of Brussels

A good Painter of Churches, Forests, and the hunting of wild beasts: Of this sort are those pieces which he made for the Emperor Charles the 5th, representing the Forest of Soigne, and the curious Prospects that surround it, in which the said Emperor, and the most considerable Persons of his Court that attended him in this noble exercise are drawn to the life. His designs of this kind are so excellent, that they were adjudged proper to be imitated in the richest Tapestries that could be made for the Palaces of the Princes of the Austrian Family. There are 14 small pieces of his representing several Princes and Princesses of the illustrious House of Orange, which were thought worthy to be copied by John Jordan one of the best Painters of Antwerp. He lived about the year 1530.

## 7. John Babullus

Was born at Wexham upon the Thames, a person of a disolute and vicious life, yet an excellent Artist. For his debaucheries the Magistrates of Middleburgh put him in prison, where he had leisure to invent several curious Designs which were much esteemed: Two of his Pieces being the Pictures of a young Prince, were brought into England, and placed in the Gallery at Whitehall. He was Contemporary with Lucas Van Leyden, and his Rival in the art. He died at Antwerp A.D. 1532. And was buried in the Cathedral.

## 8. Joachim Patinier

Born at Dinsle in Flanders, his principal Employment was in Landships: Albert Durer had that esteem for him as to draw his Picture to preserve the memory of so fine a Painter. Notwithstanding the beauty of his Works, he is much blamed for his disorderly life, being the greatest Drunkard, as he was the best Painter of his time, never out of a Tavern, until forced by necessity to work for a supply to his Debaucheries.

## 9. Gualtin Belland

Was brought up in the profession of a Smith in Antwerp, where falling in love with one of the Daughters of the Country,



and perceiving that his dirty profession and the noise of his Anvil was distastful to his Mistress, and that she preferred a Painter that was his Rival before him, he immediately changed his hammers and Anvil for pencils and Tables and became so successful that he soon obtained not only the possession of his Mistress but the name of one of the most famous Painters of his time. Several of his Pieces have been seen in England. *K. Charles* the 1st had an head of *Erasmus* of his doing in Oval, the Duke of *Buckingham*, and Earl of *Arundel*, had the Pictures of several persons of Quality in the Low-Countries so lively painted that nothing could be more natural. He died in the year. 1529.

#### 10. Lucas Van Leyden,

So called from the place of his birth, was renowned both for Graving and Painting; From his youth he gave proofs of his excellent Genius, having, when he was but 9 years of age, graven several Copper-Plates so well as to receive the Approbation of the most Judicious in that Art. Among many things that spread his fame, is that fine Picture of the Curing the Blind man by our Saviour, where he brings in several Persons manifesting their attention by variety of Looks, above all there appears a glorious Majesty in our Saviour who moves towards the poor man with a great deal of Compassion, the Blind man, is represented to be guided by a Youth, and coming to our Saviour in such a manner as discovers both the fence of his Misery, and his impatience to be cured, he seems to beg this favour with a hope that diffuses through his Countenance a Joy mixt with respect and admiration; at the Bottom of the Piece is a *Landscape*, which much embellishes and sets off the other Beauties of the Work. He died at *Leyden* in the year 1533. In the 39th year of his age, after an Enterview betwixt him and *Mabius* at *Middelburgh*, where falling out in their Cups, occasioned by their emulation of each other, *Lucas* fancied himself so be poisoned, and with this conceit died.

#### 11. John Holland:

Borne in the Low Countries: A very good Painter of *Landships*, Woods, and Groves, with *Satyr*s, Nymphs, Faunes, Dryades, and other Rural Gods: He died at *Antwerp* about the year. 1540.

#### 12. Justus Elvensis.

He lived at *Antwerp* the place of his Nativiry in the year 1554. Hap'ned to be distempered in his braine, which hindered that perfection he was like otherwise to have attained unto.

#### 13. Matthew Cock:

Of *Antwerp*, came behind none of his time in painting *Landships* and prospects of Countrey Towns and Villages. He died about the year 1560.

#### 14. Henry de Bles.

Borne at a Town called *Bouines* near *Dinant* and lived about the year. 1550. Grew to great perfection without any assistance, but his own happy Genius, and his diligent observation of *Joachim Pariniers* Works, whose house he frequently visited, and got those secrets thence which made his *Landships* so deservedly celebrated. There is at *Amsterdam* a piece of his of the disciples going to *Emmaus*, the Passion, the Resurrection, and some others of his Designs, but the best of his Works were bought up for the Emperor *Rodolphus*, and transported to *Germany*. He Painted an Owl always as a mark of his Pieces, intimating perhaps thereby, his clear apprehension of the Art amidst the obscurity of his education.

#### 15. John Mayo commonly called Tiermeyer

Borne at *Beverwyck* in *Holland* in the year 1500. Was well versed in Designing, in Geometry and Perspective. The Emperor *Charles* 5th employed him as his domestick Painter in designing his Military Expeditions. He was with him at *Tunis*, where he made a description of the Town as it was besieged by Sea and land, and the manner of its being taken; From his Designs of this sort was the Model taken of those curious Tapestries in the *Harial*. He was called *John* with the great Beard, which he took a great pride to nourish, it was so long that though he was tall himself, yet he could stand upright when it touched the ground, The Emperor would sometimes divert himself with seeing it unloosed playing with the wind and sometimes whirling in the faces of the standers by. He died at *Brussels* Anno Domini 1559. aged 59. Years.

#### 16. Peter Coeck

Born at *Alost* in *Flanders*, about the beginning of the 16th Century, was the disciple of *Bernard de Brussels* under whom he profited exceedingly: Went into *Turkey* with some Merchants where he ventured against the Laws of that Countrey, which forbids Images to draw several pieces expressing the manners and customes of the Turks in their Mariages, Burials, solemn Feasts, the Marching and incamping of their Armies, all very pleasant to behold; after his return from *Turkey* he writ and published some curious Books of Architecture, Geometry, and Perspective, and translated *Sebastius Serli* our of *Italian*.

#### 17. John Schoorel

Was born in a Village called *Schoorel*, near the Town of *Almar* in *Holland*, was the disciple of *Mabius*; Having travelled to the Holy land, and viewed the chiefest rarities of Palestine, particularly the river *Jordan*, of which he took a draught upon the place, and made good use of, in Painting the History of *Joshua* leading the *Israelites* through that river, he described the City of *Jerusalem*, the Holy *Sepulcher* and other the most remarkable things there as they stand at this day. Pope *Adrian* the 6th made him overseer of the *Belveder*, he Painted the Picture of the said Pope, which is to be seen in the *Colledge*, which *Adrian* founded at *Lowain*. He was well skilled in Poetry, Musick and Languages; he died 1562. His picture was drawn by *Antonio More*, from whence the graven plate is taken.

#### 18. Lambert Lombard

Of the City of *Leige*, not only attained to a great perfection in Painting, but also to a great skill in the *Mathematicks*, *Geometry* and *Architecture*, as appears by several of his Designs which have been cut in Wood and Copper by very good hands for the use of Architects. Many famous persons were brought up by him, namely *Galtrius*, *Francis Floris*, *William Cayo*, and others. His Paintings are most of them in the Emperors Pallace.

#### 19. Peter Brugel

Was the disciple of *Peter Coeck*, a great observer of the Actions of Boors and Peasants and very happy in imitating them with his Pencil. In *Italy* he drew a prospect of the frightful Alps, the Torrents, and dismal Precipices there, which was of good use to him in Painting our Saviours Temptation in the Wilderness, where he lively represents the craggy rocks, and steep Mountains, how some of them hide, as it were, insensibly, their tops in the Clouds, and foggy mists that surround them. His *Tower of Babel* is a piece much esteemed, as also *St. Pauls* Conversion, and the Massacre of the Innocents, which he has represented with all the Cruelties of a bloody Tragedy. But his chiefest Excellency, was in Painting Countrey Feasts, and the debaucheries of the Boors. He flourished in the year 1565 and died at *Brussels* 1570. A person more grave in his discourse and actions, then in his works, for what Piece sever he made, though of seriousness and devotion, he could not refrain mingling some facetious humour or other with it, which was the common Mark whereby his pieces were known.

#### 20. William Cayo.

Born at *Breda*, beloved of all for his virtuous manner of life, he chiefly set himself to draw faces by the life, which he did with that approbation, that there was scarce a person of Quality of his time in that Countrey, but were drawn by him; That of Cardinal *Granvil*, and the Prince of *Orange*, above others are most admired; The Duke of *Alva* Governor of the Low Countries at that time for the *K. of Spaine* sent for him to *Brussels* to draw his picture, which while he was doing, struck with horror (as he confessed to some of his friends a little before his death) at the bloody resolutions and actions of the said Duke, he fell sick of a fever and died the same day that the Countes *Egmont* and *Horne*, two of the most illustrious Persons of the Low Countries lost their heads.

#### 21. Luke Gassel

Born at *Helmut* in *Brabant*. It is observed that the *Italians* generally excel in History and great Figures, the *Dutch* in *Landships*, and small, so this our Painters chief excellency lay in *Landships* wherein he knew so admirably well, how to represent the rugged Rocks the rapid Torrents, and the shady Groves, giving to all such a delightful Prospect, and so fit a distance, that his Pieces yield great pleasure and satisfaction to behold. He died at *Brussels* about the year. 1560.

22. Francis

22. **Francis Floris,**

Born at *Antwerp*. Besides his great Judgment, he was so quick and ready in his designs, that when Philip the ad of *Spain* made his Solemn Entry into *Antwerp*, he in one day Painted a large Victory, Embellished with Trophies of Armes, and filled with so many other Ornaments, that it was thought to be the work of some months, and the effect of much labor and study; His Pictures had this peculiar Ornament that they were most of them enriched with something of Antiquity, suited most ingeniously to his Subject, as may be seen among many others, in his Battle of St. Michael, and Lucifer in the Church of *Nuremberg*, at *Antwerp*, where you see the Devils tumbling headlong from the battlements of heaven, into a deep Abyss of flaming Sulphur, in such a dreadful and horrid manner, as seems rather the work of some infernal Pencil, than of any mortal. At *Brussels* there is a last Judgment incomparably done. His way of Painting was strong his fleshy colours full of life, and spirit, his Drapery free, yet so artificially composed, as to lessen nothing of the proportion or form of the members. In fine, as he excelled most of his age, he would no doubt have excelled himself, had he not been too much addicted to mispence of his time, in Intemperance and debauchery, wherein he sometimes took a pride to bear away the Bell, he died in the year 1570. or thereabouts, at *Antwerp*, in the 50th year of his age.

23. **Cornelius de Bie,**

Was no Painter himself, but the son of an eminent Painter *Adrian de Bie*, and a great lover of Art and Ingenuity. Was the first that began the collecting the Heads of this Book, which was afterwards perfected by other hands, in memory whereof, his own Head is thought not improper to be inserted with the rest.

24. **Ottavio Venus**

Was Born at *Leyden*, in the year 1558. of a very good Family, his Father being one of the principal Magistrates of that City, brought up in Learning under Cardinal *Groesbeck*, Bishop and Prince of *Liege*, under whom he profited exceedingly, in all manner of polite literature. At the same time that he studied Philosophy, Poetry, and Mathematics; he also exercised himself in Painting, by the advice and assistance of *Thaddeus Zuchero*, who foresaw something extraordinary in his blooming years. At length he became renowned not only for his works, which he wrote in Divinity, History and other Sciences, but for the rare strokes of his Pencil, which recommended him into the service of the Emperor, the Duke of *Bavaria*, and the Elector of *Cologne*, where he was entertained with respect suitable to his desert. He was afterwards employed by the Prince of *Parma*, Governor of the Low Countries, for the King of *Spain* who made him his Engineer and Painter. He was of so excellent a disposition, that it being joined with great Learning and Industry, made him beloved by all the Court. His Picture of the Arch-Duke *Albert*, and the Infanta *Isabella*, drawn in full proportion, was sent to *K. James* the 1st of *England*. *Antwerp* has several of his pieces in divers Churches. He had the glory of forming the mind of *Rubens*, the Apelles of the age. He died at *Brussels* in the year 1622. Aged about 71. He left behind him 2 daughters both excellent in their father's Art, the eldest named *Cornelia* who was married to a rich Merchant at *Antwerp*, the other *Gertrude*, who hath signalized both her love to his memory, and her Pencil, by drawing his Picture in the manner as you see it here represented by the Graver.

25. **Adam Van Dort**

Was famous for many magnificent Designs, which are to be seen in the hands of several Lovers; was taught to paint by his Father *Lambert Van Dort*. *Antwerp* was the place of his Nativity in the year 1557. And of his burial in the year 1641.

26. **Abraham Blomaert**

Was born at a place called *Gorcum*, in *Holland*, in the year 1564. His Father *Cornelius Blomaert* was a very good Carver and Architect, and having in his house the Designs of several great Masters, particularly of *Francis Floris*, his son fell to imitating them especially the design of *Floris*, making a discovery by his own observation alone, of the rare secret of the Art, so that he may be said to have formed himself an Artist. Among the many rare productions of his Pencil, that curious Piece at *Utrecht* is very remarkable, of *Apollo* and *Diana* killing the children of *Niobe* with their Darts, which the Emperor *Rodolphus* was so charmed with, that he would not be satisfied till he got him to make another of the same sort. The Crown of *Lore* had a Banquet of the Gods very ingeniously designed by him, in

which the Faces of *Venus*, *Juno* and *Pallas* are most incomparable. That Piece of his must not be forgotten, wherein he has Painted to the life all sorts of Shell-fish and Sea-Monsters, with *Tritons* riding in Triumph in the midst of tempestuous Billows; and at a great distance *Andromeda* chained to a rock, and *Petseus* in the Air, hastning to her Deliverance: Nothing can be more pleasant than his Landscips, of which, with other of his Designs, there are several curious Prints to be seen, graven by the hands of *Muller*, *Saenredam* and others.

27. **Coby Verbaecht**

Excellent also at Landscips, was one of *Rubens* first Masters, of whom he learnt that sort of Painting. He was born at *Antwerp* in the year 1566. And died in the year 1631. *Ottavio Venus* drew his picture as you see it here represented.

28. **Adam Elshamer**

Born at *Frankfort*, Anno 1574. A person of a melancholly temper, delighting for the most part to be amongst Tombs or ruinous places. His works, though few, yet appear to be the product of much pains and Judgment; his painting is strong and master-like. He lived not long, and died poor, yet left a lasting Renown behind him.

29. **Guydo Rhenio**

A great Designer and Artist. He that sees those fine Prints which were Etched with his own hand, will soon find how great a Master he was. He was born at *Bologna*, in the year 1574. And died in 1642. This head is after his own Painting.

30. **Peter Paul Rubens.**

This famous and renowned person, who was the Ornament and Flower of Painters, not only in the Low-Countries, but in all Europe, was born the 28. June 1577 at *Antwerp*, of a considerable family, upon the feast of St. Peter and St. Paul, whence he had his name. His first Master was *Adam Van Noort*, one of so ill a temper, that *Rubens* was forced to leave him, and betake himself to *Ottavio Venus*, by whose good Instructions having attained perfection in his Art; he traveled at 23 years of age to *Italy*, where he lived 7 years in the service of the Duke of *Montmaur*, by whom he was employed in several Embassies, amongst others to *Rome*, to copy some Pieces of the most famous Masters before him, wherein he so exactly imitated the Originals, that his Copies were exceedingly admired. At *Rome* he made a great Piece for the Church of *Nuremberg*, representing Pope *Gregory*, and some other Saints, but that proving too little for the place it was designed for, he drew another and sent the former to the Abbey of St. Michael at *Antwerp*, whither he at length returned, and where he settled, and built a stately House, adorning it with abundance of Statues brought from *Italy*, inasmuch that it was esteemed the best Fabrick of that opulent City, both in regard of the curiousness of its Structure, and the Riches of its Insid; amongst which was a Cabinet furnished with such variety of ancient Medals, Agates and other choice Rarities, that it might vie with any of the most renowned Princes of Europe. In fine, so great were his accomplishments, not only in Painting, but in other Sciences, that the Kings of *Spain*, *France*, and *England*, in testimony of his Merits, conferred on him their several Orders of Knighthood: His most celebrated Pieces are, That of the Doctors treating of matters of Faith, in the Dominican Church at *Antwerp*. The Elevation of the Cross, in another Church there. The asking down our Saviour from the Cross, in the Great Church. Several rare Pieces in the Magnificent Church of the *Jesuits*. The two principal whereof are at the great Altar: One representing St. Ignatius exorcising a Demoniac, the other St. Xavier preaching to the Indians: At the great Altar of the Church of the *Cordeliers*, is an admirable piece of his, Christ crucified between the two Thieves, as also the Death of St. Francis. His Battle of the Amazons, is an incomparable Piece, wherein the agility and manner of fighting among the ancients, is represented so artistically, as ravishes the beholder. But that which added much to his Fame, was his beautiful embellishment to the Palace of *Lisburgh*, in St. Germain at *Paris*, built by *Mary de Medicis*, Queen of *France*, on the right hand as one enters the Gallery, it contained the History of that Queen's Life, represented in 21 large Pieces. In which Art seems to have done its utmost, to surpass Nature; he valness of his Design being matter of astonishment to the most skillful in the Art of Painting, and the delicacy of its strokes, with that Harmony and Majesty that reigns over the whole, making them despair of ever attaining so great perfection; Inasmuch, that this famous Work has furnished matter for the most elegant Pens of *France* to celebrate. He was in *England* when



when K. James I. erected that Magnificent Structure called the Banqueting house at Whitehall; the whole Ceiling whereof as it is to be seen at this day, was Painted and adorned by the hands of this great Master. He Died 30 May 1640. at the same place he was born.

### 31. Francis Snyders

Born Anno. Dom. 1575. Was the Disciple of Henry Van Balen. He painted Hunting-Pieces, Fish, Fruit and other Designs incomparably well, for which he was esteemed by several great Princes.

### 32. William Van Deulant

Born at Antwerp, Anno Dom. 1584. Was reckoned one of the best Poets of his time, was brought up to Painting by Savery at Amsterdam; afterwards he travelled to Rome, and lived 3 years with Paul Brill; during his abode there he painted the Ruines of Rome and other Rarities there with great exactness, and adorned them with many little Figures and Landships. He also did wonders in *Agut Fortis*. After he had spent some time among the Artists at Antwerp, he returned to Amsterdam where he died in the year 1635.

### 33. St. Anthony Wandeyck.

Was the excellent disciple of that Excellent Mr. Rubens. He received his birth at Antwerp 22. March 1598. Had his first Instruction under Henry Van Balen, an Italian Painter; but having seen the admirable Works of Rubens, he left all his Designs to follow this great Master, as one whom he judged most worthy of his imitation; Rubens charmed with his Wit, concealed nothing from him that was necessary to polish him and make him a skilful Artist, being far from envying or seeking to nip his budding Glory. Whilst he lived with Rubens he painted a great number of Faces, among the rest, that of Rubens his wife, which is esteemed one of the best in the Low Countries. He made him a Piece, one admirably representing the taking of our Saviour in the Garden; the other, the Crowning with Thorns. Having done these for his Master, he travelled into Italy to see Titians Works. At his return he made that incomparable piece for the Monastery of Augustine at Antwerp, of St. Augustine looking stedfastly up into Heaven, which appears open and all shining with light: The Prince of Orange hearing his fame, sent for him to draw his own Picture, his Princesses and his Children, which he did to the great satisfaction of that Prince and all that were Curious. No sooner did these rare Pieces appear in publick but the most considerable persons in Holland were ambitious to be drawn by the hand of this curious Artist, and the Nobility of England and France sent on purpose for him that they might participate of the same happiness, and so numerous were they that Van deek not being able with his utmost Industry to content them all, drew only those he had most particular esteem for, or such as gratified him most considerably. Being arrived in England he was presented to King Charles the 1st, by Sir Kenelm Digby: The King not only Knighted him, but as a peculiar Mark of his esteem, presented him with a Massy Gold Chain with his Picture set with Diamonds, and settled a considerable Pension upon him.

He was a lover of all those of his Country, who excelled in any Art, most of whose Pictures he drew with his own hand, and which have been graven from thence by the best Gravers of that time, such as Boffwaert, Vofferman, Pontius, &c. Some he did himself in Etching. He married one of the fairest and noblest Ladies of the English Court, Daughter of the Lord Rubens Earl of Gentry, whose Father being accused of a Conspiracy against King James the 1st, his Estate was confiscated, so that he had no great matter of Portion with his Wife, but her Beauty and Nobility. He died the same year that his Mr. Rubens did, and was buried in St. Pauls Church, London.

### 34. Gerard Segars

Was born at Antwerp, and bred up under Abraham Jansen, at the request of some great lovers of Painting he travelled to Rome, where with great diligence and pains, he copied some of the Works of the most famous Italian Painters, furnishing his own Country with what he found most rare amongst them. His Copies were esteemed not much inferior to the Originals. He was so ravished with those miracles of art he beheld there, that he could not without great difficulty be got thence, till Cardinal Zapata, the King of Spains Ambassador at Rome, with great importunity prevailed upon him to accompany him to Madrid, where he presented him to the King, who conferred several Honors upon him as a Mark of his esteem. He so nearly resembled the best of the Italian Painters in their greatest Elegance, that when he had finished that incomparable Piece of the Crucifixion of St. Peter, some of the best Judgments presently took it to be done by the

hands of Michael Angels Caravaggio. Most of the Churches at Antwerp are adorned with his Works. He made for the Duke of Newburgh a picture of the Blessed Virgin, which pleased him so extraordinarily, that he rewarded him with a Gold Chain, and a Medal over and above the full price of his Work. He lived at last at Antwerp, where he built himself a stately house, and adorned it with a great Collection of curious Paintings gathered from all parts, with great cost and industry, and there peacefully ended his daies in the year 1651. about 60 years of age.

### 35. Adrian Van Utrecht.

'Tis observable that no Town, or Province scarce in the Low Countries, has produced so many eminent Painters as that one Town of Antwerp, where this famous person also received his birth 13. January 1599. His chief excellency lay in Fruit-Pieces, Birds, Beasts either as alive or dead.

### 36. Adam Willaerts

Was born at Antwerp in the year 1577. a neat Painter of Sea-pieces, Ports, Havens, Rivers, Ships, Boats, Barks, and little Figures in them,

### 37. John Babur

Was born at Straatsburgh, a delicate Painter in Water-colours, the Duke of Braggianno sent for him to Rome and entertained him in his service, as did also the Emperor Ferdinand afterwards: He died. Anno Dom. 1640.

### 38. Nicholas Knypfer

Was brought up at Lysick by Emanuel Nyssen Anno. 1603. painted all sorts of Figures very artificially. In the year 1630. He went to Utrecht and sojourned with the famous Abraham Blomaert where he made several Pieces for the King of Denmark and other Princes and persons of Quality.

### 39. John Bylett

Was born at Utrecht of mean Parentage being but the Son of a Glazier, yet advanced his own fortune by his great merits and industry. His designs are held to be very good, his figures were indifferent large and very soft.

### 40. John Van Balen

Was born at Antwerp in the year 1611. a good Painter both in great and small, had his first instruction under his father Henry Van Balen.

### 41. Rowland Sabery

Painted Landships, Beasts, Birds, &c. extraordinary fine. He was born in Flanders and made Painter to the Emperor Rudolphus.

### 42. Henry Clanderborcht

Was born at Brussels, Anno. 1583. From whence he removed to Frankendale, on occasion of the troubles that broke out in his own Country, and afterwards to Frankfurt. He learned to paint of Giles Valkenborgh. Was a great lover of Rarities and Antique Curiosities. The Earl of Arundel had him in great esteem for his rare Collection of Antique Pieces, and Medals, as also for his painting.

### 43. Jacob Bacher

A good Painter in great, his Designs are good and his Colours lively, a very good Face-Painter, Was born in the year 1608.

### 44. Deodate Delmont

Lived sometime with Rubens with whom he travelled to Italy and other parts to increase his experience; Rubens when he parted from him gave him a large Testimonial of his Abilities by a publick Instrument. He was for several years Painter and Architect General to the Duke of Newburgh, and afterwards he served the Arch-Duke Albert and the Infanta Isabella in the like quality, until his death, which hap'ned in the year 1643.

### 45. David Centiers, Senior,

Born at Antwerp, Anno Dom. 1582. Where having been instructed by such Masters as Rubens and Elshower, no wonder if he became famous in this Art, he employed his time principally in Landships and Figures both great and small. He died Anno. 1649.



**46. Adriaen Claes Jolant**

A very good Painter of small figures and Landscips, there are several fine Pieces of his doing, extant, containing the History of the Old Testament. His first beginning was under Peter Isaac, and Francis Baden at Amsterdam: Where he spent most of his life.

**47. Francis of Padua**

An Admirable Painter of great figures, very Copious in his Inventions Painted a Face to a miracle, as appears by the Pictures of the Earl of Arundel and his Countess drawn by him. He lived sometimes at Rome, sometimes at Padua his native place.

**48. Peter Franchboys**

Was a Painter of good esteem. Born at Malines. He died 31. Aug. 1654.

**49. John Both,**

A good Landskip painter, in which his Prospects are pleasant, the foreparts strong and well coloured, enriched with Figures of men and Beasts, well designed, He lived for the most part at Utrecht the place of his birth.

**50. David Beck**

Was born Delft in Holland, Painter and of the Bedchamber, to the Queen of Sweden, by whose direction, he drew the Pictures of the most illustrious persons of Christendom.

**51. Gerard Ponthorst.**

Born at Utrecht anno Do. 1592. Brought up by Abraham Blomert, was very good in Designs and in Faces. His sufficiency being known to several Cardinals, he was employed by them in painting the Rarities that Italy at that time afforded. He came afterwards into England, where King James the first, made use of him in several Designs to his satisfaction: In Denmark are many fine Pieces of his to be seen, His last employment was in the service of the Prince of Orange at the Hague.

**52. Thomas Willeborts Bollaert**

Born at Bergen op Zoom in Brabant An. Dom. 1612. following diligently the examples of the great Painters, that flourished at that time in the same Country, he fell a Designing when very young in the Books which were intended him for other studies, and preferring his Pencil before all things, he drew his own Picture, (not having then sent 12 years,) by the resemblance in a looking Glass, so like, that those that saw it were amazed, and this he did before he had the least instruction, from any one, which his Parents perceiving, sent him to a Master that he might enjoy his own Inclination, but because his first Master was but an indifferent Painter, and no ways meet to satisfy his earnest thirst after Learning, he left him and betook himself to Gerard Segars, under whose better Instruction Art perfected what Nature began, proving a most accomplished Workman after 4 years practice. Antwerp being a place that was as it were the Seat of Arts and where was a Conflux of many eminent Painters, he thought most worthy of his Residence, and the fittest place for him to improve in. There he made such a number of Magnificent Pieces, that gave new Splendour to the ancient beauty of that wealthy City. Henry Frederick Prince of Orange, in the year 1624, and his Son, Prince William employed him, in their Service for several years, in which time he made those excellent Pieces, which were to be seen at the said Princes Palace at the Hague, and other parts of Holland. He Painted most Persons of Quality, that were then living. That great Piece of his, is most admirable, at the Hague, where he represents Mars the God of War, on one side, stirred up, and provoked by the Furies on the other hand, Peace and concord striving gently to appease and restrain him, among the Figures is a naked woman, whose flesh seems so natural, so soft and lively, that the Hand is apt to be deceived by the Eye, into an endeavour to feel that which seems to be real Flesh. The Martyrdom of St George in the great Church is also an admirable Piece. He died in the Flower of his Age and his loss was much lamented.

**53. Bonaventura Peters**

Was born at Antwerp Anno Dom. 1624. he had a rare Faculty, in Sea Pieces, sometimes representing a Calm Sea, full of goodly Ships and Gallies riding, with Bendants and Streamers displayed as it were in Triumph, sometimes an outrageous Storm, in which, the furious Winds, and swelling billows seem to contend with each other for Victory, while some shattered bark or sinking ship is the Spectacle that must appease their wrath. His Sea-pieces are also very much, where he observes as to his Design, an exact order, and decorum amidst a seeming confu-

sion of Fire, Smoke, blood, wheels and Splinters of Ships, &c. He Painted also prospects of Towns Castles &c. very fine.

**54. Francis Montereux**

Born in the year 1614 was the disciple of Rubens, a good Painter of Figures in small, chiefly naked, and of Landscips. His Merits promoted him to be Painter to the Emperor Ferdinand the Second, with whose Ambassador, he travelled into England where, upon the death of the Emperor his Master, in the year 1637, he was made Painter to King Charles the Second when Prince of Wales, and lived a considerable time at London in great esteem.

**55. Daniel Segars,**

Brother to Gerard, and born at Antwerp, was a Disciple of John Bruggell. He had not scarce his equal among the Antients or Moderns, for his artificial Painting of Flowers, which look as fine and gay as Nature her self produces them in the Spring; when Flora and Pomona Enamels the Fields and Gardens, his Flowers extolling those which Nature gives in this, that his Roses wither not, but always keep their blushing Beauty, his Violets never lose their purple, nor his Lillies their snowy white, but have received a sort of Immortality by his Hand: Having a desire to enter himself into the Society of the Jesuits; he was admitted into their Convent at Antwerp, and was made a Lay-brother; his Superiors desiring to make advantage of his Industry, for him to Paint those Histories of their Sects, which are to be seen over the Chairs of Confession in their Church at Antwerp. At Rome he drew the most remarkable Barities that he saw either in the Palaces or Gardens there: His Works are no where to be found, but in Princes Closets, or amongst the Jesuits. Henry Frederick, Prince of Orange, was so desirous to have something of his hand, that he sent his Painter Wilberts on purpose to Antwerp, to procure some. Segars, by permission of his Superiors, made him a Present of an Oval Basin filled with flowers, upon which he Painted here and there several Butterflies and other little insects, so curiously, that added much to the beauty thereof; The Prince was so pleased with it, that he sent the Society ten massy pieces of fine gold in form of Oranges richly enamelled, and a Painters Palette, and several handles for Pencils all of fine Gold: The Prince of Orange had also presented her the Picture of an Oval Basin full of Flowers mingled with Branches of the Orange Tree laden with Oranges, with which she was so taken that she sent the Father a Cross of Gold enamelled, of above a Pound weight.

**56. Peter Snyers**

Born at Antwerp 1563. A good Painter of Landscips and battles, both in large and small: Was employed in the service of the Arch-Duke Albert and Isabella and several other Princes.

**57. James Claes Es**

An Excellent Painter of Fruit-Pieces, Fish, Birds, and Flowers, which he did extraordinary well to the Life. He lived for the most part at Antwerp, where he was born.

**58. Adriaen de Bie,**

A Painter of good esteem in great figures and other Designs: Was born in the year 1594.

**59. Adriaen Claes Tenne,**

Born at Delft An. Dom. 1599. Had his Instruction at Leyden under Simon Valk and Jeron Van Dieft. His chief Excellency lay in Painting in black and white. The King of Denmark and Prince of Orange had his Painting in great esteem, the latter of whom had several pieces of Hunting done by him: He was also a good Poet as appears by what he writ of that kind.

**60. James Jordans**

Born at Antwerp 19 Mar. 1554. Was brought up by Adam Van Oort his father in Law: An Excellent Painter and Designer, particularly in History, Perick Fables, Devotion and the like: He drew several curious things for the King of Sweden and other Princes.

**61. Gaspard de Crayer**

Was born at Antwerp in the year 1585. Received his first Instruction under Raphael Coxe. The most considerable Abbot in the Low-Countries were adorned with his Paintings. In the the Abbey of Vicogne is to be seen a Piece of fifteen foot high, contained in a Chate of Marble, representing the Passion, extraordinary fine, in that of St. Denis near Paris, is another setting forth, the manner of beheading that Saint, at which St. Pierre Filling, English being the ordinary place

of his abode he did many curious things there. His Picture of Prince *Ferdinand* as big as the life is reputed, the best of his Pieces, which was sent to the King of *Spain*, Brother of the said Prince; besides the applause, that *Crazer* received for this rare Piece of work, he was rewarded, with a Gold Chain, and a Medal, with a yearly Salary, during his life; Arch-Duke *Leopold*, being made Governour of the Low Countries, employed him in divers curious designs, about the year 1648. which he performed, to his entire satisfaction.

### 62. Balthazar Gerbier

Native of *Antwerp* Anno. 1592. Was at first Painter to the Duke of *Buckingham*, and afterward to King *Charles I.* who Knighted him, and made him his Agent at *Brussels*, in the year 1630. And at *London* Master of the Ceremonies.

### 63. Leonard Bramer

Born at *Delft* Anno. Dom. 1596. Lived for some time in *Italy*, in the Court of the Prince of *Farnese*, where he wrought several Pieces in great and small, for him and Cardinal *schalio*. At his return to *Delft*, he made several Pieces for his Highness *Frederick Henry* then Prince of *Orange*, Count *Maurice* of *Nassau* and other Princes.

### 64. Cornelius Poulenbourg

Was born at *Utrecht*, an admirable Painter in little Figures; Beasts and naked Boys which he made exactly to the life, was curious in painting Ruines, Landscips and Prospects of places far distant. In the year 1637. King *Charles* the first sent for him into *England*, where he made several pieces for him and afterwards returned to *Utrecht*.

### 65. Erasmus Quellin,

Born at *Antwerp* 29. Nov. in the year. 1607. Was the disciple of *Rubens*; a very good Philosopher, great designer and Architect, and an excellent Master in painting in great and small, and well skilled in Perspective.

### 66. John Coliers

Born also at *Antwerp*, in the year. 1603. Brought up under *Cornelius de Vos*, a rare Master as appears by his Pieces, which he wrought for several Churches, for the King of *Spain*, Prince *Ferdinand*; the Arch-Duke *Leopold*, and other great Princes.

### 67. David Ballt

Received his Birth at *Leyden*, which place he liv'd in a considerable time, and made famous by his Works.

### 68. Herman Sasseleven,

Born at *Rotterdam* Anno. 1609. A very good Landskip Painter: At first he Painted Boors, both Men and Women, Farm-houses &c. But his chief delight was afterwards wholly in Landscips. His usual abode was at *Utrecht*.

### 69. John Van Bronckhorst

Born at *Utrecht* 1603. He learned first of some Painters upon glass, but they being but sorry Artists, he reaped no great benefit by them, by his great diligence and observation, he became a skilful Master and good Designer, as his work manifest.

### 70. Abraham Van Diepenbeck,

Born at *Boisledue*, surpassed all that were his Contemporaries in Painting upon glass (an Art which we have since lost;) afterwards he left that sort of Painting, to imitate his Master *Rubens* in other curious Designs.

### 71. Peter Danchers de Ry

Was born at *Amsterdam* in the year 1605. Was Painter to *Uladislaus* the fourth King of *Poland* and *Swedeland*.

### 72. Daniel Van Vell

Was born at *Brussels* Anno Dom. 1604. A good Painter of Landscips, Cities and Houses on fire, &c.

### 73. Cornelius Jansens

An incomparable Face-Painter and a good Designer in great and small, he lived sometime at *Amsterdam* and in *England*, where he Painted several curious Pieces for the King and Nobility.

### 74. James v Artols

Born in *Brussels* Anno 1613. Where he spent most part of his life, and Painted Landscips so rarely, that they were esteemed the most pleasant of that kind in *Flanders*.

### 75. Peter Van Lint

A very good workman both in great and small Figures, in History as well sacred as profane: Was employed for seven years in the Service of Cardinal *Gevasus* Bishop of *Offie* and other Persons of note: Painted both in Oyle and in Water colours. He was born at *Antwerp* in the year 1609.

### 76. David Ryckaert,

Born also at *Antwerp* Anno. 1613. A great Master in Countrey-designs as in Stables, Barns and such like Edifices which he made in small, these were esteemed worthy the Closet of the Arch-Duke *Leopold* and other Princes; He had an especial Excellency in representing the light of a Candle.

### 77. Nicholas de Belt Stocade,

Born at *Nimeguen* 1614. Lived first at *Rome* and at *Venice*, thence he travelled to *France*, where his Pencil produced such Rarities, that he was made Painter to the French King.

### 78. Gonzalo Coques,

Born at *Antwerp* 1618. Was brought up by *David Ryckaert Senior*, under whom he improved so much, that King *Charles* the first of *England*, the Duke of *Brandenburg* and Prince of *Orange* took particular notice of him and employed him: His Designs are excellent and his pictures in small admirable.

### 79. David Teniers, Junior,

Was brought up by his father, a most excellent Painter in small figures, and Landscips. The King of *Spain*, Arch-Duke of *Austria*, Bishop of *Ghent*, Prince of *Orange*, and other Persons of Eminency bought up most of his Works, amongst which that is mightily commended, which he made whilst he was Painter to the Arch-Duke *Leopoldus*, of the rich Miser in the Gospel, whom he represents, carefully surveying his bag of Gold, and turning over his Deeds and Writings, his wife as carefully sifting by him, and scrupulously weighing each Piece of gold that seems suspicious, in both it to be seen the effects of sordid Covetousness, viz. An anxious care of preserving, without any cheerful enjoyment of their great abundance, whilst Death unseen to both stands behind, holding forth an Hour-glass, whose Sand is almost quite run out.

### 80. Robert Van Boeck

Born at *Antwerp* Was by the King of *Spain* made Controller of the Fortifications in the Low-Countries. An extraordinary Artist he was in small Figures, his Painting much valued, by many eminent Persons for their rarity.

### 81. John Baptist Van Vell,

Brother of *Daniel Van Vell*, a good Painter of pieces of Devotion, Poetical fictions, and Histories, was born at *Antwerp* in the year 1609.

### 82. John Van Chelen

Born at *Malines* Anno 1618 a Person by birth noble, a disciple of the famous *Daniel Segars*, of whom he learned to be a very good Flower-Painter.

### 83. Peter Weert.

A Painter of no mean reputation, as several of his Pieces to be seen in the Churches and Halls belonging to the several Companies at *Brussels* do sufficiently testify.

### 84. John Peters

Was born at *Antwerp* in the year 1624 where he continued most part of his life, Painting Sea Pieces, Calmes, Tempests and Sea-Fights, also Towns Castles &c. Very finely, much after the manner of his brother *Bonaventura Peters*.

### 85. John Glanderbecke

Was a famous Flower-Painter as also of *Fruits*, *Beasts*, *Birds* &c. both great and small; after he had spent some time in *Italy*, in the service of the Duke of *Bracciano*, he returned to *Antwerp*, and there ended his days.

### 86. Luke Franchoy,

Born at *Malines*, a skilful and renowned Painter in great Designs, and drawing Persons to the life.

### 87. Charles Van Saboven,

Born at *Antwerp*, lived for the most part in *Beland*; an extraordinary Artist in small, especially naked Figures, which were much valued: This Head is of his own Breking.



88. **Peter Jan Bredal,**

Was born at Antwerp Anno Dom. 1630. His Paintings are generally very pleasant and fine.

89. **Henry Vanderborcht,**

Born at Frankendale in the Palatinate, from whence he removed to Frankfurt in the year 1636. The Earle of Arundel passing that way in his Embassy to the Emperor, took him with him, and employed him in Italy in collecting what rarities could be there procured, and afterwards brought him to England, where he continued in his service till the death of the said Earle; after whose decease he was preferred into the Service of King Charles the second then Prince of Wales.

90. **John Dyffens**

Born at Brussels 17 May 1612. His usual residence was at Antwerp, where, besides many things which he painted to the life with singular Judgment, he traded much in making and selling Prints, in the knowledge whereof he was very skilful; To all which as you see in many of the heads of this book, he usually put his name in this manner, *Jo. Dyffens excudit.*

91. **George Van Son,**

An Excellent Painter of Fruits and Flowers at Antwerp, where he was born Anno Dom. 1622.

92. **John Baptist Van Deynum**

Born at Antwerp, in the year 1620. His excellency lay most in painting small Figures to the life in Water-colours. He was honoured by the place of his birth, with the command of a Company of their trained-bands in quality of a Captain.

93. **John Van Kessel,**

Born at Antwerp 1626, a curious Painter of Flowers, and little Infants, &c. which are much esteemed.

94. **Henry Berckmans.**

Born at Clunder near Willensladi. Was the disciple of Wouwerman the famous Battle-Painter at Harlem, and of Thomas Willeborts, and James Jordani at Antwerp; His Pieces are much valued, especially his Faces by the life: He lived at Middleburgh in Zealand.

95. **Simon Stoffet**

Was born at Paris, Jan. 8. 1586. He began to be taken notice of, before he was well fourteen years of age, and travelled when very young to Turkey, at the instance of the Baron de Sancy Ambassador of France to the Ottoman Port, the said Ambassador taking him in his retinue to draw the Grand Seigneur's Picture, and the most considerable places about Constantinople; but Votier at his arrival, finding the difficulty of performing his Design, by reason of the Turkish Laws, was forced to take a quite different method, from the usual practice, and to imprint in his mind by the force of Imagination the Sultan's visage, such as he observed it to be, in his attending the Ambassador at his audience, and at other times; which he did with so much Accuracy, that his Draught of it afterwards when retired to his Chamber, according to those Ideas he had before conceived, appeared to resemble the Original as exactly to the life, as if the Sultan had sat on purpose for it: This was lookt upon to be so extraordinary an effect of Ingenuity, that he was richly rewarded for it, and was so generally esteemed and applauded by men of Judgment, that divers Copies were made of it by several excellent hands. After this he went to Rome, where he married *Virginie Vezzo Vellatano* a Lady of extraordinary beauty, and skilful in Painting, as appears by many excellent Prints, that are to be seen after her Designs. During his abode there, he was in good esteem with Pope Urban the 8th, and the Cardinal his Nephew. At length, at the command of Lewis the 13th, his natural Prince, he forsook Rome, and the glories thereof, and returned to France in the year 1628, having left behind him several Monuments of his Pencil, which were held in equal reputation with some of the best in Italy, and placed as a Testimony thereof, in the Church of St. Peters at Rome, where nothing that is common is suffered to come. His first Employment in his native Country was at the Palace of Luxembourg, which he adorned with many curious Designs. He painted several fine things for the Louvre, and for the Galleries and Chappel of Cardinal Richlieu's Palace, and also in his Castle of Roell; for the *Mareschal d'Effiat's* fine House at Chilly, for the *Queen's Bank*, and at St. Germain: The King himself was so delighted with the charming Beauty and Ornament of his Paintings, that he would needs learn of him to handle the Pencil, and often employed his Royal Hand in Drawing of Pictures, which he bestowed a-

mong his Favourites after he had taken the Pleasure of doing them: The King of England had so great a fancy for him, that he endeavoured by many Solicitations to get him into his Service, but could not prevail: yet James sent him some of his Pieces, as an acknowledgment of his respect and veneration for so great a Prince. He died at the age of 50 years, to the great grief of a multitude of his Disciples, who in imitation of him have raised Painting to as great a pitch, and made it as renowned in France, as in any other part of Europe.

96. **Peter Tessa,**

A famous Roman Painter, excellent in his Designs, especially his Bacchanals, was unfortunately drowned in the Tyber, whether by accident, or, as some say, that being Melancholly he threw himself in, is uncertain.

97. **Peter Breugell**

A great Painter of Bores, &c. for his extraordinary humour in representing several Scenes of Hell, the Fables of Tantalus, Prometheus, Ixion, St. Antonius Temptation, and the like, was Sir-named the Hellish Breugell.

98. **Cornelius le Brun.**

Chief Painter in Ordinary to the present French King Lewis XIV. Regent and Chancellor to the Royal Academy of Painting and Sculpture in France: His way of Painting is generally very pleasant, his Designs great and noble. Amongst the many glorious Ornaments of his Pencil with which France is at this day enriched; *Constantines Triumph* over *Maxentius*; *The Scoring of St. Stephen*; *The Slaughter of the Innocents* and the Battle between *Darius* and *Alexander*, with *Alexanders Triumph*, in several Pieces, are most considerable; but above all, that of *Alexanders going to Darius his Tent*, seems to challenge the precedency, in which is an example on the one side, of the Inconstancy of Fortune, in the Mother, Wife, Sister and Daughters of *Darius*, who from the height of happiness and honour, saw themselves in one days time reduced to the extremity of Misery, expecting nothing but Death, or what was worse, Captivity and Slavery; on the other side, of the great Clemency, and Moderation of *Alexander* towards these unfortunate Princesses; the Conqueror, at his first entrance into the Tent, seems to be stopp'd both by *Sycambis* the Mother of *Darius*, who throws her self at his Feet, and by a Melancholly Scene, that presents it self to his view, of several dazzling Objects that seem in various postures to expect their Sentence; in each Face appears so much Majesty and exquisite Beauty, mingled with an intense Sorrow, so lively, and with such variety expressed, that it is hard to discern which is greatest; and he must be very insensible, that can forbear being moved by the one, or charmed with the other. *Alexander* seems at first fight to have laid aside all the roughness of a Soldier, and by the gentleness of his behaviour, and the mildness of his looks, as it were, to promise not only security to their Persons, but all the respect that could be due to their high Birth and Quality; so that from henceforth the Vanquished may be said to be the Victors. In short, this rare Artist seems to have screwed up his Fancy to the highest pitch, to express a vast variety of Ornaments in one Groupe of Figures: The Drapery is all over magnificent and rich, suitable to the Persian Grandeur, and the Luxury that then reigned amongst them; the Colours strong, the Lights large and great upon the foremost Figures, and then by little and little falling softer and decreasing under the Tent, which at the end causes a dark ground, and altogether gives a fine harmony, and an amiable Grace and Lustre to the whole, which appears round as *Corregio*, elegant as *Raphael*, and soft as *Vandyke* used to do.

99. **Cornelius Danckers de Ry.**

From Painters our Book now leads us to other Artists, no less renowned in their several Arts. He was born at Amsterdam in the year 1561. For full forty years continued *Master-Mason* and *Architect* of that famous City, succeeding his Father *Cornelius* in that Employ; during which time he finished a great many noble and superb Edifices, to the great Improvement and enlargement of that City: He built the New Port at Harlem, the three New Churches there, the Exchange for Merchants and innumerable other Ornaments to the said place: By great study and experience he invented a way to build Stone-Bridges upon great Rivers, without stopping or diverting the Current of the Stream, a proof whereof he made upon the River of Amsterdam in the year 1632, by a Bridge 200 Feet in length, and standing upon 7 Arches. He died Anno Dom. 1634, aged 73 years.



**100. Cornelius Cort**

Born in *Holland*, in the year 1535. an admirable Master in the art of *Graving*, which tho' it be the same with *Painting*, as to its Design, yet differs very much from it in the Practice; for the one is performed by the gentle touches and pliability of the Pencil, the other by the sharpness of the Steel and a steady hand; *Painting* has its perfection in the natural application of the Colours to the body they should represent, the other only in describing its *Contours*, *Relieus*, *Lights* and *Shadows*, and though it be reduced only to black and white, or rather as Artists call it, to *Clair-obscur*; yet it represents the Superficies of bodies their Form and Roundness, with no less beauty, force and elegance, than the best of Pictures. He made *Italy* for a long time, the place of his residence where he graved the Designs of *Raphael*, *Urbino*, *Titian* and others. He died at *Rome*. Anno Dom. 1578.

**101. Theodore Corenhert**

Was also an excellent Engraver after the Designs of *Martin Hemskirk* and others. Was born at *Amsterdam*, in the year 1522. Was also a good Poet: He died Anno Dom. 1590.

**102. Henry de Keyser,**

Born at *Utrecht* in the year 1565. Was Architect of *Amsterdam*, and one of the best Carvers in *Holland*, of which that Magnificent Tomb of the Prince of *Orange* at *Delft* and the Town-Hall, of *Amsterdam* are sufficient Instances. He died in *Amsterdam*. 15. May 1621.

**103. John Sadeler**

Was born at *Brussels* in the year 1550. attained to a great excellency in *Graving*, by his own meer Industry without any to instruct or direct him. His performance is with much Sweetness and subtilty, as appears by what he has done for *Martin de Vos* and others. In the year 1588, he went to *Frankfurt* and after he had spent some time there, he removed to *Munich* where the Duke of *Bavaria* honoured him with a Gold Chain and a Medal. In the year 1595, he went to *Venice* where he died of a fever Anno Dom. 1600.

**104. Ralph Sadeler.**

Brother of John. Born also at *Brussels* Anno Dom. 1555. a very fine Graver as may be seen in his Works, particularly in the Jesuit *Raderus* his lives of the *Bavarian Saints*, a book chiefly remarkable for its curious Cuts; also the Book of *Hermes*, which he and his brother John together graved. He sometimes painted also as well as graved. He accompanied his brother John in his travels to *Munich*, and to *Venice* in which place he also died.

**105. James Batham**

Son in law to the famous *Henry Goltzius*, of whom he learnt to Grave, and attained to great perfection in that art. Was born at *Harlem* 15. October 1571. and died 20. January 1631.

**106. James Francquart.**

A person of an indefatigable Spirit, so thirsty of Honour that he applied himself with incredible diligence to *Painting*, *Architecture*, *Geometry* and *Poetry* all at one time. After he had satisfied his curiosity in viewing the rarities of *Rome*, he was chosen Architect to the Arch-Duke *Albert* and the Infanta *Isabella*, in which Employ, he continued till the death of the said Arch-Duke; after whose decease he employed the utmost secrets of his art and skill in erecting to his Memory that stately Mausoleum which is to be seen in the Church of *St Gudule* in *Brussels*, a work so noble, and magnificent that it was thought worthy to be the subject of a Book, containing a description thereof, and the Pomp of his Funeral Solemnity, in Copper Cuts. He was likewise Architect and Ingenier for the Town of *Brussels*: The form of that magnificent Church of the *Jesuits* which stands there, and is reputed one of the best contrived in the *Low-Countries*, is of his Design and ordering. Being a man of no less subtilty in Contrivance and Invention than he was industrious, he invented a little steel Engine, which with the noise it would make by the motion of certain Springs at a determinate time, should wake him at what hour of the night soever he intended to rise, being set for it accordingly; and at the same time would light his Candle, by means of a little Match dip in brimstone, which took fire at the striking of the Machine: After he had lived long time at *Brussels* in much Splendour and Reputation, he died to the great grief of all true Lovers of art in the *Low-Countries*.

**107. Giles Sadeler.**

Nephew to John and Ralph was the best Engraver of them all, though they are not without their due praise, info-

much that he was esteemed worthy to be Engraver to three of the German Emperors successively, to wit, *Rodolphus*, *Matthias*, and *Ferdinand* the Second; and was not only an incomparable Graver, but a very good Painter, oftentimes Designing and drawing to the life with his Pencil, several things which he afterwards engraved. He lived at *Prague* in *Bohemia*; and there died, Anno Dom. 1629.

**108. Henry Hondius,**

A good Engraver and Designer, born at *Duffell* in *Brabant* in the year 1573. He was by extract Noble: Having an inclination to this art, he set himself to follow the Instructions of *John Wierx*. He studied likewise the *Mathematicks*, *Geography*, *Perspective*, *Architecture* and *Fortification* under the directions of the famous *Samuel Marelin* and others, in all which he attained to good experience, as appears by his Prints, He lived usually at the *Hague*.

**109. Peter d'Jode, Senior**

Was born at *Antwerp*, and brought up by *Goltzius*; a rare Engraver and excellent Designer; dwelt for a long time at *Rome*, where he made several curious Designs. In the year 1601, he returned to *Antwerp* his native place where he died 9. August 1634.

**110. Paul Pontius**

Was born at *Antwerp* in the year 1603. Was first brought up by *Luke Vosterman*, after which he lived with *Aubens*. Was an admirable Artist as appears by many of *Rubens* his Designs, *Vandyke's* Heads, and other curious Prints engraved by him.

**111. Luke Faydherbe**

Was a famous Statuary and Architect, brought up by *Rubens*, under whose Instruction, none ever came but proved excellent, in some Art or other. He was born at *Malines*, where his abode for the most part was.

**112. Peter d'Jode, Junior.**

Born 22. November 1606. at *Antwerp*, where he lived under his Fathers Instruction, proved a very delicate Graver; at *Paris* he and his father together engraved some choice Pieces for *Monfieur Bon-Esaut* and the *Sieur L'Imag*. Many fine Prints are to be seen of his doing after *Rubens*, *Vandyke* and others.

**113. James Callot**

Was a Gentleman of good esteem in *Lorraine*, born at *Nancy* in the year 1594. His father was *Herauld at Armes* to the Duke of *Lorraine*. In his youth he learned to Grave of one *Croce*, who made the stamps, by which the money of that Country was coined, after which he sojourned for some time with a Painter of *Lorraine* of sufficient ability, who taught him to design well; by whose Instructions having attained a competent skill and Judgment, he travelled, in Company of some Gentlemen of *Holland*, to *Italy*, and dwelt a considerable time at *Rome*; there he applied himself to *Engraving*, finding that more easy to him, and his performance in it freer than *Graving*; which he did with so much application and industry, that his works were finished to a Miracle, and became the admiration of all, that had eyes to penetrate into the delicacy and beauty of them: The Duke of *Tuscany* one of the most curious and magnificent Princes, at that time in *Europe*, sent for him to *Florence*, and lodged him in his Palace, near his own Apartment, that he might have the satisfaction of seeing those delightful Curiosities, he was continually at work upon. Here it was, that he Graved, *The great Market place at Florence*, with so much art and skill that it is not easy to give it its due commendation: His *Miseries of War*, *The History of our Saviours passion*, *The Temptation of St Anthony*, with a multitude of others, show that he was the Miracle of an Artist for *Miniature*, and had not his fellow in this kind: He was afterwards sent for home, by the Duke of *Lorraine*, where he married a Lady of great beauty, rich, and young, with whom he lived the residue of his life in much content and satisfaction. He died much lamented at *Nancy* 23. March 1635. Aged 41. Years, and was buried in the *Cordeliers Church*, where his loving Consort caused a sumptuous Marble Tomb to be erected to his memory, with his Effigy and Coat of arms viz. Five golden stars in a field azure.

**114. Leo Gnan Bell,**

A famous Architect at *Brussels*, where he was born, Anno Dom. 1603.

**115. Peter Verbrugghen**

Was renowned for his rare faculty in Carving all manner of Figures

figures in Stone: He lived at Antwerp the place of his birth.

### 116. Simon Bosboom,

Born at Emden, in the year 1614. a very good Architect and Master in the service of the Elector of Brandenburg.

### 117. Alencedans Pollaz,

Born at Prague in Bohemia, 1607. Was much addicted to working in Miniature and Etching, wherein he proved famous. The Earl of Arundell in his return from Vienna, brought him with him to England, where he lived for some time till the Wars broke out, and then he retired to Antwerp, and there died.

### 118. Aertus, Duflinus

Born at St. Trude in the Countrey of Liege; An Excellent Architect and Carver in Stone, Wood &c. lived at Antwerp.

### 119. Stephen de la Belle

Native of Florence in the year 1544 a very good Painter in Water-colours, and of rare performance in Etching. Was a person of great Judgment, and fruitful Invention. Had the happiness to be brought up by the incomparable Callot. His Prints are to be seen in great abundance.

### 120. Dirick Corenbert.

Brother of Theodore by art as well as nature. Both living for a long time together, and performing Designs of like nature.

### 121. Richard Clavin.

Born in the year 1627. A good Geographer, Mathematician and Graver. His chief business consisted in making and grav- ing Maps and Geographical Tables.

**For the further satisfaction of the Curious in this Noble Art of Painting, it is thought not improper to subjoin the Character of some Italians and others, whose names no less deserve to be enrolled in the Book of Fame. And because their extraordinary merits challenge an account something larger then ordinary, it is therefore our Design to select only some few of the most eminent amongst them, lest these sheets should swell to too big a Bulk, or the Reader be tired with too great Abundance.**

### I. Masaccio,

**B**ORN in Tuscany: Was the first that gave a sort of *anim* to his Figures, inspiring a certain Aire of life never before seen in Painting, taking thence all that *Stiffness* which made them formerly look as if they represented life- less Statues, rather then living substances. He had also a peculiar excellency in Drapery, retrenching all that confusion which used to render it cumbersome and useless. He Painted many fine things both at Florence and at Rome, of all which the most remarkable was a Piece of St. Peters baptizing several Persons in a River naked, amongst which there is one which appears so prettily and so naturally, as it were, to quiver with cold, that one would think he saw plainly the shaking of the members and the shivering of the skin: And indeed such a marvelous elegance and dexterity attended all he did, that his Example served as a spur to the Industry of Michael Angelo and Raphael Urbin, and kindled that glorious heat in them, that gave life to their incomparable Works. But that which was most to be admired was that he performed so many famous things in the compass of a very short life, dying before he was well 26 years of age. This flower being unhappily nipt in the bud and basely poisoned by a malicious Villain.

### II. Antonio de Corregio.

Born in a little Village of Lombardy; A Painter of great diligence and indefatigableness, who having not seen the beauties of Rome or Florence, yet made the Roman Majesty appear in his pictures and that force that used to be seen in those that came out of those flourishing Schools, neglecting nothing that would add a grace and lustre to his Works: In the Capuchin Church at Parma was the *Annunciation* Painted upon the Wall in Fresco, so rich a Piece that when the said Church was to be re-edified, they took care with incredible pains and cost to remove the whole Wall entire, lest they should lose or deface so rich an Ornament. There is a Nativity of his most incomparable fine, where the Body of our Saviour appears all resplendent with light, with which the Shepherds seem to have their Eyes dazzled, covering their faces with their hands in a decent manner, as not being able to endure the brightness of those Rays. A Chorus of Angels appear hovering about them in the air, and seeming to celebrate this glorious Birth with a harmony that one would think nothing less then the hand of an Angel could represent it so artistically. *Julius Romanus* used to say of some of his Pieces, that he could not have thought art could have gone so far. Besides the delicacy of his Colouring, he gave such a smoothness to the Members, and such a delicacy and art in the Main, that the most accomplished pen were at a loss to describe the elegance of his Pencil and the ravishing tenderness of his Nodules: such is his Power drawn in a pleasant Landship, accompanied with Cupids, who are whetting a couple of Arrows on a stone, one headed with Gold, the other with lead, hard by is a fountain, pleasantly

Spouting forth Water, which washes the feet of the Goddess, and causet her to seem so really to shiver, that one cannot behold it, and be altogether unconcerned; This rare person having one day overheard himself in a Journey and drinking cold water by the way fell sick of a fever and died, in the year 1512 being but 40 years of age. Upon which one made the following Verses, which for their elegance ought not to be forgotten.

*Hæc cum reget morales spiritus artus*

*Pictoris, Charities supplicare. Ford:*

*Non alia pingi dextra, Pater olim, regamus*

*Hunc preter, nulli pingere nos liceat:*

*Annuit his votis summi Regnator Olympi*

*Et juvenem subita, sidera ad alia, tulit:*

*Ut posset melius Chæritum simulacra referre*

*Profans, et nudas cerneret inde Deas.*

### III. Raphael Urbin,

Situated so from the place of his birth, which was on Good Friday Anno Dom. 1480 A person of so sweet a disposition and of so great beauty both of mind and body, that from his Infancy to his death he was tenderly beloved by all that knew him; Having heard of the great fame and emulation that was between Michael Angelo and Leonard de Vinci he travelled to Florence, where the Examples of those great Spirits to awaken'd his Industry, that he resolved to do his utmost to equal their Renown, if it were not possible for him to exceed it: At Florence he met with all that he could desire, to satisfy his generous thirst of Glory and with extreme diligence copied all that he could find there worth his Curiosity and labour, Adding thereto some Inventions of his own; At length believing Rome to be the fittest Theatre for him to discover his Excellency in, he offered his service to the Pope, by the recommendation of Bramante his near relation and the Popes Architect. The Pope when he saw the charms of his Pencil was ravished with the sight, preferring him before all others, and indeed nothing was ever seen to equal what he has done 'till the Belvedere, where he represents Mount Parnassus and the Chorus of Muses in such a manner as has given assentment to the ablest Painters: The Fountain of Helicon is environed with a Wood of Laurel, the leaves whereof seem to move as being agitated by the blowing of the gentle Zephyrus, in the Air are many winged Cupids flying to and fro, and gathering the Branches of the sacred Wood, to compose thereof Garlands for the Muses and the Poets, who are sitting beneath at the feet of the sacred Sisters, singing such like songs as were inspired by them. There is Virgil, Ovid, Homer, Tibullus, Catullus, Propertius, and bid them amongst the Nymphs, Euphros, Dianus, Perseus, Bacchus with several others among the Moderns, whom one can hardly believe are all a live they appear so natural. There is a delicious Landship ad-  
C  
joyning



adjoining which so pleasantly deceives the sight by its ingenious variety and its distances, that it seems sufficient to invite the beholders to take a turn in those *Enamelled Meadows* and to seek the Pleasure of those *shady Groves* that present themselves to view, with so many charming excellencies and Delights. And it may be truly said of him, that he hath heap'd together in his Works, all that he could conceive to be sublime, and all those accomplishments the hand is capable of performing. Whilst the *Divine Raphael* (as he is usually call'd) displayed here the *Treasures* of his Art. *Michael Angelo* was at work on the other side of the *Pope's Chapel*, where he kept himself so reserved, that the *Pope* himself could scarce get admittance to see his Work, yet *Raphael*, found an opportunity by the means of *Bramante* to make his observations of it; which when he saw, he much admired at the strength and boldness of his Strokes, in which he strove to imitate him, so that there arose no small emulation between these two famous Rivals, yet their way of Painting was very different, for *Raphael* fearing he could not be able to equal *Michael Angelo* in the strength of his *Muscular Nudities*, set himself to excell him in the design, and ordering of his *Histories*, in the softness of his Subject, the amiable sweetness of his *Figures*, and the beauty of his *Faces*, and also in a lively expression of the Passions of the Soul in all which he not only surpassed his great Competitor, but all that came after him. 'Tis reported there is a Piece of his, which he made for the people of *Palermo*, of *Christ bearing his Cross*, which was shipwreckt in the Voyage, and afterwards recovered unhurt out of the Water, and being sent to *Palermo*, was by the people of that place carried to *Mount Olives*, where it is said to remaine to this day, and is more admired by Strangers that pass that way, then the flaming *Vesuvius*, or any other the singularities of that Countrey: There are also some curious Pieces in *Cartons* now in *England*, that were designed for *Tapisseries*, which are, by the command of their present Majesties *King William* and *Queen Mary* lately set up in *Hampton-Court*, representing the History of *Ananias and Sapphira*, *St. Peters walking to our Saviour upon the Water*, *St. Pauls entertainment by the Inhabitants of Melita after his shipwreck*, and other *Scripture Histories*, by the hand of this excellent person. Neither must his *School of the Philosophers* be forgotten: In which is contained a description of the several sorts of learned men and Philosophers in the World, disputing with each other; in one place are the *Astrologers* making figures and schemes which they send by the Angel, to the *Evangelists* to be explained; amongst the rest is *Digenes* with his Cup, which Figure is most excellent, *Plato* with his *Timaeus*, and *Aristotle* with his *Book of Ethics*; it is not to be exprest how earnestly and intently the *Astrologers* and *Gemmetricians* are, severally handling the Instruments of their particular Sciences, amongst them is a beautiful young man, who seems with his Arms extended and other Gestures to express his admiration by this is meant *Frederick* the second Duke of *Mantua*, who was at *Rome* when *Raphael* painted it: there is also *Bramante* the *Pope's* Architect, drawing lines upon the ground with *Mathematical* Instruments, *Zoroaster* with a Globe in his hand, and last of all *Raphael* himself who appears with a modest look; in every Figure there appears so much life and Spirit that makes it incomparable. To conclude, He was a person of a Noble and generous Soul, amiable in his Conversation, delighting naturally in doing good, well versed in *History* both sacred and profane, of which he made good use in all his Works; He died young in the 37th year of his age, on a *Good-Friday*, the day he was born on.

*Hic ille est RAPHAEL, timuit quo sospite vinci  
Rerum summa Patens, et moriente mori.*

#### IV. Andrea del Sarto.

Was one of the most eminent Painters of *Florence*, which he attained to be rather by his earnest application to business, and the vivacity of his Spirit, then by the Instructions of his Master: Having attained to a good sufficiency in the Art, he was employed by *Pope Leo* the 10th to Paint the *Triumph of Julius Caesar*, in his Palace of *Pagin*, together with two other Painters, who not being able to come near his elegance, were forced to desist from the design, and to leave the whole glory thereof to him alone: He was extraordinary good at Invention as is manifest in those Pieces which contain the story of *St. Philips* life where he drew amongst other things, certain Gamblers under a Tree, who for their swearing and blaspheming, being reproved by *St. Philip*, instead of reforming desisted his Admonitions, when on a sudden two of them are killed by a Thunderclap and the rest terribly frighted, and that the dreadful effects of this in might appear more amazing, with wonderful art, he drew a woman, running out of her House, at the noise of the Thunder, as if she were frighted out of her wits, also there is a Horse broke loose at the same

Noise, who leaping and bounding in an extraordinary manner, expresses the disorder of the whole, very naturally and strong; likewise in the story of *St. John Baptists* life, where he represents him preaching in the *Wilderness* to the Multitude, and shows in the burnt new of his person the austerity of his life, and particularly the air of his countenance is full of Spirit and Zeal, the *Auditors* appear with great attention (which is variously exprest in several looks and gestures) as astonished at his Doctrine, and when he comes to baptize them, 'tis marvellous to see what haste some are making to strip themselves, others appear already in the Water, but all discovering their earnest desire of being cleansed from their sins. He is much esteemed by the *Italians* to this day, for his rare Pieces which the *Florentines* preserve with much care and respect, and this they have shown upon all occasions, even in the midst of the fury and insolence of the several *Factions* that took their turns there; for when they carried fire and desolation through the *Suburbs* of the City, they took care to preserve those Pieces of his hand, which were in the *Monastery of St. Salvus*, even when they spared not the Churches, nor the *Closters* themselves: *Frederick Duke of Mantua* had a Copy, by his hand, of *Pope Leo* the 10th's Picture done by *Raphael* which was in the *Palace of the Medicis* in *Florence*, and this Copy was the more esteemed, because it was taken for the Original, *Julius Romano* seeing it in this *Princes* Closet, could not forbear saying, That it was one of *Raphaels* Master-Pieces; and this his mistake was not rectified until *Vasari* showed him the name of the Copy on the reverse of the Picture: One of his most accomplished and best Pieces is *Abraham's offering up Isaac*, which he did for the *King of France*: but it happened not to come into his hands, being otherwise disposed of into the *Island of Sicily*, hard by *Naples*: During the *Siege of Florence* some Commanders that were in the city, having run away with the publick money, order was given, to have them exposed, by being painted upon the Front of the *Palace of the Medici*: and *Andrea* was desired to do it; He excused himself in publick, and gave the doing thereof to one of his disciples, but notwithstanding privately went every day in at a Hole made in the Wall, and came out again by night, so that the work was by him so finished, that the Persons might be known by every one, and seemed to be alive. But afterwards, the Government ordered them to be wiped out, having received satisfaction for the offence: He died of the *Plague* at *Florence*, aged 42 years.

#### V. Leonard de Vinci.

So many and great were the advantages that this famous person received at his birth, both of mind and body, that he may be lookt upon as a *Miracle* of nature; for besides an extraordinary beauty of body, and so wonderful a strength that he was able with his hands to snap in sunder an Horse shoe, or a Fire-fork, he was endued with so sharp a Wit and so subtle and piercing an understanding that he no sooner applied himself to the study of good Letters, but he became in a short time very skilful in the *Mathematicks*, *Geometry*, *Musick*, *Painting*; *Musick* first charmed his soul with its divine Harmonies, and having naturally a sweet voice, he often took delight to joyne it to the sound of his *Viola* which he touched, with that dexterity, that made his *Musick* to ravish the ears of those that heard it; but *Painting* was the Mistress he most adored, for which reason his father in his youth put him forth to *Andrea del Verocchio* a famous *Florentine* Painter, who was astonished at his bold beginnings, *Verocchio* having begun a piece of the Baptism of *St. John*, ordered *Leonard* to paint an Angel holding up a Curtain in one part thereof, which he performed with such perfection, that it far surpassed his Masters work, who for vexation to be excelled by his disciple, thence forth abandoned the *Pencil*. When he was weary of *Painting*, he used to busy himself, in finding out ways how to level *Mountains* or make passages through them from one *Valley* to another, as also by *Machines* of his inventing to raise prodigious Weights, drain marshes and such like projections of his working Braine. One day his father being returned from his Countrey house was desired by a friend of his to get him a Target painted by his Son: whereupon remembering what he had read of the *Gorgon's* head and *Medusa's* shield, he got together a Collection of *Serpents*, *Lizards*, and such like Animals, from all which put together he made up the figure of an Horrid Monster whose head, instead of Hair, was full of *Serpents*, hissing out of a dark Cavern with their poisonous breath, and sending forth fire and smoke out of its mouth in such a frightful manner that nothing could be more terrible. His father coming into his Chamber to see what he had made upon the Backer, was so frighted when he saw the Piece which *Leonard* had placed on purpose in an obscure light, that he recoiled back and could not be induced to ever see the



room till *Leonard* told him it was only the Piece he came for, which his father wondering at, caused another to be made to content his friend and sold it for 105 Ducats to the Duke of Milan. After this the said Duke sent for him, to Milan, where he painted for the *Dominicans* there, that admirable Piece of our *Saviours* last Supper, in which the Countenances of all the *Apostles* are wonderfully expressed, but especially the two *James* in whom there appears so much Majesty and Grace, that endeavouring afterwards to express our *Saviours*, he was forced to leave it unfinished, for having a long time pondered upon this glorious Subject, he thought his Art was insufficient as not having force or elegance enough to represent the ravishing beauties of that divine Face: The *Apostles* in different expressions of their concern and passion seem very inquisitive and doubtful who might be the *Traitor*: And designing to represent *Judas* with the most lively image of the *Treason* he plotted in his Heart, he took a great deal of time to consider by what Strokes he might represent this Apostate black enough. The *Prior* of the *Convent* being vexed at this delay, and thinking he neglected it when he saw him sometimes half a day doing nothing but looking upon his Work, that he complained thereof to the Duke, who asking *Vinci* the reason of it. "He replied, that a Painter ought to consider diligently in his mind what is agreeable to his purpose, before his Pencil goes to work that he wanted but two Countenances to finish, to wit, our *Saviours* and *Judas*'s, for our *Saviours* he had in vain attempted with the utmost of his skill to represent with that Majesty and worth it ought, the adorable countenance of one who was both God and man, but that he believed he had now found a means to give *Judas* his true resemblance, and that he thought the truly and malicious look of the *Prior* would serve him as a pattern for that subject: and indeed represented some of the features of this ignorant Priest therein, to his great discomfiture. The whole work is a Masterpiece of incredible diligence, inasmuch that the very Cloth of the Table is done with so much exactness that Linnen at self, shows not better or finer. He had a marvellous dexterity in drawing persons and humors by the life from those Ideas he conceived of them upon a transient view, an example whereof he gave, in the merry postures of certain Clowns which he had a mind to describe with their ridiculous gestures, for this purpose, he invited several Rusticks to a splendid Feast, and having made himself and them merry with the juice of the Grape, he uttered several Comical Fancies amongst them, making them laugh heartily at his facetious Jest. In the mean time he diligently observed all their gestures and deportment, and what it was that wrought such Impressions in their mind, and withdrawing to his Chamber, he painted them in their several humors with so much life and reality that it occasioned no less mirth to behold their several Grimaces then those Jest did, that caused them at the banquet. He was well skilled in *Anatomy* and wrote a Book upon that Subject, and also another of the Art of Painting which was Printed in *Italian* in the year 1640 and since translated into *French*, wherein he shows the way to perfection in this Art. He studied likewise *Astronomy*. When *Francis* the first entered in triumph into *Milan*, *Leonard* contrived for the diversion of this Prince a certain Lyon cut in Wood, which by certain Springs within, stalked along in great state for many paces in a great Hall, and at length stood still before the King, when of a sudden opening its breast, discovered it full of *Flower de Lys*'s. Amongst the many Faces which he painted to the life, is one of a Lady of incomparable beauty, which he took so much pains in, that he spent four Months about it, and left the Lady should be tired by such tedious sittings, or by Melancholy, obscure or cloud that brightness that shone through her sprightly looks, he got Musick and Drolls to divert her all the while, to keep her in constant cheerfulness. This was so rarely, finished with such an Air of Joy and pleasantness, and the minutest things so exactly represented, that it yielded great delights to all that saw it. *Francis* the first King of France gave 4000 Crowns for it and placed it at *Fountainbleau*, where it still remains: And the rarity of it was so admired, that the Senate of *Florence* having built a stately Hall in the publick Palace, made an Order to have it painted by *Leonard*, who being glad of this occasion to show, he was so left an Artist the *Michael Angelo*, in great Defiance, set about it, having with much Ingenuity prepared a Machine that instead of a lessfold carried him up and down in an instant at pleasure. The Subject was, a Battle of *Nicholas*: Picture one of the Duke of *Milan*'s *Cannons*, never was there seen such a representation of fury, disorder, and terror as appears there. Amongst others, there are some Gentlemen contending for a Skull, where the furiousness in attacking and the obstinacy in defending it, is with liveliness and curiously represented in the thickest of the Clouds appears a couple of Horses raised upwards on an oak, striking with their forelegs, and seeming to bite each other with that fury

as if they were alive, underneath the Horses feet are two Figures shrouned, lying one upon another, the one with his Arms raised on high, doing his utmost to strike the other to the Heart with his Dagger, and the other struggling with his Arms and Legs as earnestly to avoid it, every where about it is an ingenious variety of *Aliments*, *Bread plates* and other Arms, and *Attirails of War*, very agreeable. After this he travelled to France, where he was received by the King with great kindness: A little after his arrival, he fell sick of his last sickness, when being visited by the King he had the honour to expire in the Arms of that great Monarch, as he was raising himself to receive him with due respect, the King finding him dying, could not forbear to embrace him in his last Agony, with the utmost affection and grief imaginable for so great a loss: He died in the 65th year of his age.

## VI. Francis Mazzuoli

Was Born at *Parma*; in his Infancy he lost both his Father and Mother, but was taken care of by two Uncles, who loved him tenderly, and spared for nothing in his Education: He seemed from his Cradle to be inclined to this Art, and to be born for a Pencil: He was no sooner put to School, but instead of minding his lesson, would be filling papers with divers figures, which even then he made exceeding well proportioned; whereupon his Relations seeing something extraordinary in this his inclination, resolved not to be wanting to such hopeful beginnings, and therefore put him forth to be instructed by some of the best Painters thereabouts, so that *Mazzuoli*, at the age of 16, made such delicate Pictures, that it was matter of admiration to see so much Perfection and Elegance in the Work of so young an hand: Hearing the great fame of *Raphael*, and *Michael Angelo*, he desired leave of his Uncles to travel to *Rome*, to see their Works. When he was there, that he might manifestly to that Academy, that it did not possess all the Glory of the Pencil, and the better to please their delicate Palate, he painted a *Maiden*, with the Child *Jesus* picking Flowers out of an *Angels* Bosom, with utmost care, and that he might yet merit their further applause, by some surprising novelty, he drew upon a Piece of Wood, embodied in *Marco Melicio*, his own picture, together with the Chamber he was in, and all its furniture as they appeared to him by the reflection of a Looking-glass which was of the same bigness with his Wood, and then covered the whole with a dark sort of colour, yet something shining, that represented so exactly the transparency of a Looking-glass, and the sight was so ingeniously deceived by it, that one could not presently discern but it was a real Looking-glass: He made for *Pope Clement* the Seventh a Piece of the *Circumcision*, in which he introduced a threefold different light, with marvellous subtlety, one comes from the luminous body of the Child *Jesus*, the other from certain Torches that lighten the Steps, the third from a Wide opening where the sight has room to expand itself in a large Perspective. This industrious person was so earnest and intent upon his Work, that when *Charles* Duke of *Burbon* took *Rome* by Storm, he was insensible of the Town's disaster, until he saw himself surrounded with the enemies' Soldiers in the Chamber he was printing in; and which was strange, these persons enured to blood and rapine, were so mollified with the delicate Charms of his Art, that instead of offering violence to him, they promised to protect him, and were as good as their Word, keeping him secure during all the time of the disorder and the sacking of the Town. Much after the same manner it is reported to have happened to *Pratzena*, When *Demetrius* laid siege to *Rhodes*, he continued all the while the Town was besieging, painting in a House he had without the Walls, *Demetrius* sent to know of him how he durst venture himself without the Walls. "I know very well," said he, oh King, your Quarrel is only with the *Rhodians*, not with Arts. The King took him into his Protection, and took so much delight to see him paint, that he even neglected the care of the Assaults, and the Conquest of the Town. But to leave this digression, and return to *Mazzuoli*, after he had thus escaped being plundered, he retired to *Bologna*, where, amongst many others, he gained an extraordinary reputation, by a picture of the *Blissed Virgin* which he made for the *Pope*, in which the *Virgin* appears, not only with an astonishing beauty, but with an extraordinary vivacity of *Corruption*, that shows it self through a sort of yellow Mullin extreme fine, and the *Wool-tire* is made with such delicacy and Art, that the Hairs seem loose and so flow in Curles with the wind. This Piece was so admired, that there were above fifty Copies made of it immediately, and sent through all *Italy*. No less curious was this Picture of the *Edipus*, *Charles* the fifth when he took *Pratzena* him, with a Globe of the World. He last he fell to the unprofitable study of *Alchemy*, wherein he spent much time and money to little purpose, and died in the year 1640, aged but 36. years.

## VII. Le Rosso.

When he first set himself to Painting, he was resolved to propose none for his Imitation but *Michael Angelo*, and attained to such an habit, that his Paintings have an extraordinary Roundness, and are very strong; Florence, his native place, being filled with disturbances and factions, he was obliged to retreat to places of greater security and quiet: *Francis* the first King of France, desiring to have him in his service, sent for him to his Court; thither therefore he Travelled, and taking *Venice* in his way, he Painted a rare Piece for the Poet *Arcine*, of the Amours of *Mars* and *Venus*. Being arrived in France, he finished many curious Pieces; the most remarkable amongst them are those in the Galleries at *Fountainbleau*, some representing the noble actions and exploits of King *Francis* the first, Others the Histories of *Cleobis* and *Biton*, Two brothers drawing their Mother, that was extreme ancient, in a Chariot to the Temple of *Juno*: *Jupiter* and *Danae*, with the Golden Shower: *Adonis* dying in the Arms of the Graces, and *Venus* appearing in great despair in a Chariot drawn by two Doves. The Battle between the Centaurs and Lapithes: A *Venus* chastizing *Cupid* for his forsaking *Psyche*: *Chiron* the Centaur instructing *Achilles*: The story of *Semele*'s being consumed with Lightning by *Jupiter*: The Burning of *Troy*: A Tempest in a Black and dark night where amidst the light that is caused by terrible flashes of lightning, one sees the raging fury of the Sea excellently represented, and the different actions of several men, who endeavour to save themselves from the Wrack; yet notwithstanding perish miserably in the Waves: This last is esteemed the best of all that have been mentioned, and is supposed to design the misfortunes of France in the Battle of *Paris*: But the rarest of all his Works is a *Bacchus* and a *Venus* in two several Pieces; in both which he seems to have aimed at the utmost perfection he was able: The *Bacchus* seems to be delicately soft and fleshy, that it looks more like a real body than a Figure represented by Colours only; on one side of it is a *Saty*r who lifting up a Curtain, thrusts forward his *Gnawish* Visage, and seems to be much pleased to behold the *Jolly* Lad; about him are several Antique Vessels, painted some of Gold, silver, Chrysal, and Earth, as the Trophies of a *Bacchanalian* Combat, with so great variety of Invention, that makes it extreme pleasant: He had an excellent way of painting Still-life, of which sort one is very famous which he made, containing all that was necessary for the service of a Royal Feast, ranging in order, *Utensils* of all sorts, *Cups*, *Basons*, *Candlesticks*, *Salvers*, *Salt-fellers* &c. All of such different formes, and so curious, that the King caused them to be imitated in silver gilt, and made use of them in his Reception of the Emperor, *Charles* the fifth at *Fountainbleau*. In fine he grew exceeding rich by the excellency of his Workmanship, living in much splendor and magnificence, keeping both men and Horses in great abundance, his House as full of sumptuous and rich furniture as the greatest Lord, himself was honoured by the chiefest of the Court, revered by all lovers of Art, and so beloved by the King, that he often found him more profuse in his liberality to him, than otherwise; But behold here the miserable uncertainty of worldly prosperity, in the height of all his Grandure and Felicity, of a sudden he fell into a miserable condition by an unhappy disaster that befel him upon this occasion; It happened that *Ross* was robbed of a considerable sum of money, and a certain *Florentine* that frequently haunted his House, as his friend, and a great lover of Art, was suspected by him of the Robbery, *Ross* having great Authority, caused him to be imprisoned and put to the Torture, where he maintained his Innocency with that constancy that procured him Release, After which resenting the disgrace with indignation; and finding his body mangled and broken by the excess of his Tortures, he prosecuted *Ross* with all eagerneſs imaginable, resolving to leave nothing unattempted to have his full satisfaction and revenge; *Ross* fearing the ill consequences of so fierce a pursuit, and struck with remorse at the unjust treatment of this innocent person; formed a horrid design to make himself away, which he did by poison that he got a Peasant to bring him from *Paris*, under a pretence that he had occasion for it to make a Varnish of. The poison was so strong that the Peasant had like to have lost his hand in which he carried it. He had a great understanding in mixing his Colours, and to distribute them in the lights and shadows of his Drapery with such Art, that few have been able to imitate them. His *Carnation* was usually very natural and full of life, and distinguished as to the Ages and Passions, with marvellous Judgment; Besides the roundness of his Nudities, he gave to every part in proper and regular motion, by true observations of the Muscles making it appear he was well versed in Anatomy, and other like necessary qualifications of a good Painter: He died *Ann Domini* 1540,

## VIII. Polidore de Caravage.

Was born in *Lombardy*. In his youth he was in so mean a condition, that he was forced for his subsistence to be a Common Labourer to *Majors*, carrying Water and other necessities towards building the Galleries of *Leo* 1021 until the sight of some of *John d'Udine*'s Works excited in him a generous resolution to free himself from this unseemly Profession, and exchange it for something more glorious: A happy occasion presented it self to him for this purpose, by the friendship he had contracted with one of *D'Udine*'s Scholars, who communicated to him all his Masters good Instructions, and he followed his business so close, that he soon outstripped his obliging friend, and made himself taken notice of for a rare Artist: Being more addicted to study greatness of Design, than the delicacy of Colouring, he associated himself with one *Pelegrine*, an experienced Painter of *Andrea*, and they together painted that curious Piece, of *The City of Rome*, under the representation of a Woman holding the World in subjection, and to which the subject Nations are presenting their Tribute. *The Wrestling of the Olympick Games* in the Front of the House of *Spinoli*, wherein is perfectly described the strength and agility of Bodies. A sacrifice, with all its solemnity; The death of *Tarpeia*, by the *Sabines*. He also painted near *St. Angelo*, the Triumph of *Furius Camillus*; near to that The History of *Phalaris*, the Tyrant of *Agrirentum*, and the manner of *Perillus* suffering the Torments of the Brazen Ball, which he himself invented for others: Also a Battle after the ancient manner, full of goodly Inventions: *Romulus* with his plough marking out the Boundaries of *Rome*. The Court of *Savelli* is adorned by him with the Ravishing of the *Sabines*, and the defeat of *Porsema* by *Humatin* *Cocles*: In *Mount Cavallo*, is a most curious representation of one of the *Vestal Virgins* carrying water to the Temple, in a Sieve for a proof of her Virginity, another, of the unexpected relief which *Furius Camillus* brought to *Rome*, at the very instant when *King Brennus* was employed in seeing the Gold weighed which the vanquished Romans, were to have paid for their ransomes. Indeed *Italy* never had a person, that painted more of Antiquity, or more correctly than he: He thus bestowed his time in *Rome* for a long space living in great content and abundance; untill the taking and sacking of that Town by the Duke of *Bourbon* and his Army, after which he retired to *Naples*, and then to *Assisa*, where he still increased so much in Wealth, that it proved the unhappy occasion of his death, for a *Sicilian* which he kept in his service, casting a covetous eye upon his Treasure, took his opportunity in the Night, and strangled him with a Napkin, and after he had robbed him made his escape for some time, but afterwards this bloody Murderer was discovered and received the due Reward of his Villany.

## IX. Julio Romano

Was the disciple of the incomparable *Raphael*, whom he so intirely loved and imitated that none of his disciples came nearer the designs of that renowned person: The first proof of his Ability, was in those curious paintings in *Leo* the 1021 Galleries, of the Creation of *Adam*, and *The sacrifice of Noah*: *Raphael* seeing that he wanted nothing of a compleat Painter, instructed him also in Architecture, and made him the most considerable in that Art next himself and *Bramante*, and his affection towards him was so great, as to make him his Heir both of his Goods and glory, leaving his whole Estate to him and one more, upon this condition, that he should finish the History of *Constantine* which *Raphael* had begun in the Pope's Palace, judging none fit or capable but him alone to perfect a Work suitable to its first beginning: Which he accordingly set about, after the death of *Leo* the 1026 under the Pontificate of *Clement* the 7th: Following his Masters design therein, he divided the History of this Emperor into four great pieces. The first represents *Constantine* making an Oration to his Army, upon the sight of the Cross which appeared to him in the Aire with these words *In hoc signo Vinces*. The second is the Battle between him and *Maxentius* and the defeat of *Maxentius*, who is seen as he is drowning in the *Tiber*, where he was forcibly carried by his high-metalled and unruly Horse, that floeces and makes violent strugglings in the Water. The Soldiers Armes, and military Ensignes are exactly after the manner of the *Antient Romans*, the Patterns whereof, *Julius* took from *Trajan*'s and *Antoninus Pilius*: The third is the Baptism of *Constantine* by Pope *Sixtus*: In the 4th is the said *Vincent* at the feet of the same Prelate, who sits upon his Pontifical chair in *St. Peters Church*, which appears in an admirable Perspective; *Constantine* presents him with a Model of *Rome* in Gold, as a token of his Devotion of this City to the Holy See: After he had finished these he travelled to *Manne* where he was kindly entertained by the Duke, who bestowed



on him at his first coming, a stately and richly furnished House: This Prince having a design to build a noble Palace for himself, employed *Julio* in it, who showed upon this occasion not only his great Skill in *Architecture*, in the order and design of the building, but adorned the inside with most exquisite rarities of painting. In some of the Rooms are described the *Amours of Cupid and Psyche*: Their marriage: The Banquet of the Gods at her Wedding. *Venus* her anger against *Cupid* for forsaking her: The whole surrounded with a Work in Bass-reliefs of *Festivals*, *Garlands* and *Gratesque* Work very curious. In the Room of an Antichamber he painted the fall of *Icarus* in such an Invention, that surpassed the Judgment of the best Artists: He represents him in his flight making towards the *Sigæ* Cancer and the Sun entering into that of *Leo*, which melts the wax of his Wings, and with the force of its Beams sets the feathers on fire, which fly about the Ayre, the smoke whereof and the crackling as they fly in sparkles looks so natural, that the sight makes a man almost think he heard them. Terror and amazement appears in the Countenance of the audacious youth, his body looks as if it were tumbling headlong from the upper Region of the air with such a swift motion and with that force, that it seems loose from the Ceiling and is apt to fright those that suddenly enter the room, he seeming to be just falling in that violent motion upon their heads: Below is the disconsolate *Dædalus* casting a ruefull look towards heaven, where he sees and bewails the disastrous misfortune of his Son: Although these are admirable yet being resolved to do his utmost to make something more surprising, he chose for his subject, The story of the *Giant* endeavouring to scale Heaven, this was wrought in another Room of the same Palace most incomparably: In the top he painted a Heaven invironed with Clouds where all the fabulous Deities of the Heathens appear in various postures expressing different passions. *Juno* stirs up the Winds and Tempests, *Pallas* prepares for the fight, and seems to consider the success with uncertainty, *Venus* in a great fright runs to *Mars* for assistance, *Neptune* secures himself with his *Trident*, *Apollus* driving the Chariot of the Sun in some confusion is stoppt by the *Horse*, *Diana* looks pale and was fearing the Heavens should be destroyed, *Saturn* runs away, to avoid the Confusion, *Pan* lays hold of a *Nymph*, that is making her escape, *Bacchus*, *Silenus* and several *Satyrs* are seeking places to retreat to: *Vulcan* having a great Hammer upon his shoulder, looks with much earnestness upon *Hercules* who is encouraging *Mercury* to the fight. *Jupiter* appears in the top of all the Roof in an admirable fore-shooting, and darts his Thunder-bolts with a countenance inflamed with anger. Below all, is the field of Battle, the *Giant* appear heaping Mountain upon Mountain to climb up to Heaven, but are hindred by the resistance of some of the Gods: *Jupiter* disperses them with his Thunder, *Brutus* lies growing under a Mountain that he had torn up with the Trees, houses, and other buildings upon it, others killed with thunderbolts lie stretched out dead in several postures, amongst the rest one lies Anguishing and gnawing the ground and making horrid Grievances through the anguish of his pain; through the cleft of a rock, are several to be seen flying in great confusion up and down the fields, which Figures appear very strong and pretty by the light that proceeds from certain flashes of lightning, some are overwhelmed with Rocks, others pass under the ruins of Temples and buildings thrown down by Earthquakes: Among the rest there is a Chimney built so artificially, that one would conclude it to be part of those ingenious ruins; upon it is *Pluto* drawn followed by *Furies*, who full of terror accompany him to Hell: Several of his designs have been curiously graven in Copper-plates and published to the World in prints, of which sort are these that follow: A *Chirurgian* cupping a *Womans* shoulder: A *Madona* travelling to *Leys*, where *Joseph* holds the Ass, while some Angels pull down the boughs of the Date-trees that *Christ* may gather fruit: A She-wolf giving suck to *Romus* and *Romulus*: A great Design of a Prison, where the Prisoners are put to torture in several manners. After this Incomparable person had lived a considerable time in these Employments at *Manua* in great splendor and renown, he died to the great grief of all that knew him and his accomplishments, in the year 1546 and in the four and fiftieth year of his age.

#### X. John Dudine.

Was brought up by *Raphael* who took a singular affection to him and communicated to him the most curious secrets of his Art. He was the first founder or rather restorer of an Invention that had been lost for several ages, for it hapned that while they were digging under the Ruines of the Emperor *Titus* his Palace, there was discovered several subterranean *Vaults*, adorned with variety of *Græcick* work and of *Pestoons* in *Bass-reliefs*, made of firm and well compacted *Plaster*, which appeared as found as if it had been but lately made,

*Dudine* marveling at the variety thereof, set himself to consider of the composition of the *Plaster*, and soon after by his mind thereunto, that what he had made divers *Experiments* he found out the secret of the ancient composition of this kind of *Plaster*, by mingling the Dust or Powder of white Marble with Lime-stone. *Raphael* was the first to whom he communicated his success, who perswaded him to put it in practice in *Leo* the Tenth Galleries: According to his Counsel *Dudine* made in those Galleries several Birds, fish, and other figures in *Bass-reliefs* with so much grace and Art that when it was first seen, it was commonly said that this art appeared rather in its perfection, then in its beginning: In another place of the *Popes* Palace he painted a pretty intermixture of *Roses* and *Greens*, with the twining of a Vine, through which is to be seen the Azure of a transparent sky, so that the tender Branches and leaves seem to hang loose from the Picture and to wave to and fro at the motion of the Wings of several little birds that are drawn fluttering about it, Art has here so lively imitated Nature, that each seem to have a real motion: As strange and rare as this may be looked upon to be, yet what he did for the Cardinal de *Medici* Palace in *Mount Mario* in the judgment of some went beyond it: In the Ceiling he painted several living creatures in *Reliefs* very fine, in the Garden is a delicate fountain which spouts forth Water out of the mouth of a Marble Elephant; about it are painted to the life a pleasing Variety of several *Shell-fish* and *Spaw-Masters*, in imitation of those he had taken out of a Temple of *Neptune*, discovered about that time, under the ruins of an old Palace. Hard by this was another Fountain, where Nature and Art seemed to strive which could do most to the perfecting the beauty of that solitude, out of the Cleft of a Rock, issued forth a Water as clear as *Crystal* which falling by a rebound upon certain *Fassus-Bowes* seemed to wash of the spots, or rather charmed the senses by the mixture of its Silver froth, with the reflexions of stones of various Colours, and the sweet murmuring of its falling: In the Concrevities of the rock were certain little *Nickles* in appearance, dangling so artificially, that the Eye could hardly discover this delightful cheat: on the top of the Rock was a *Lynx* cut in Stone, whose hair was supplied by the Moss that grew upon it, and which, by the posture it was in, seemed to *Roar*: In a Gallery of the Palace of *Chigi*, which *Raphael* painted, were some *Pestoons* of Flowers and fruit so finely painted by him, as well in their primitive Greenness, as in their full Maturity, that whoever saw them were apt to think they were moved by the agitation of the aire; the variety of Colours is very delightful, rejoicing the sight with their curious mixture which seem to transcend the beautiful variety of the *Rain-bow*; neither has he omitted to refresh his *Flowers* with the gentle breezes of the *Zephyrs*, and the fannings of *Aurora*'s sighs, who seems also to bedew them with her tears, as if the foresaw that some rude hand would soon crop them; the whole is expressed with the greatest resemblance and strength imaginable: Thus he lived delighting in this manner to employ his time; till he was very old, when both his mind and body being weakened with age, his hand wanted that vigour and elegance which he performed in his flourishing years. He died *Ango* Dom. 1564, aged 70 years, and was buried near his Master *Raphael* in the *Rotunda* of *Rome*.

#### XI. Michael Angelo Buonarroti

Was born 16 Mar. 1474, and descended of an ancient Family of the *Earls of Camilla*: His Father having many Children, and but a small Patrimony, was forced to put them out to some Employment or other to get their living: *Michael Angelo* in his youth was much addicted to designing, and drawing Figures upon paper, which his Father taking notice of, when he was fourteen years old, put him to *Dominick Ghirlandio*, a painter of good repute in *Florence*, under whom he soon profited beyond all that were of equal standing with him, inasmuch that his Master was astonished at the progress he made; One day finding a design of his Masters, which was copied by one of them with a Pen, he boldly touched up the Figures and added a new ornament to his Masters design which was judged very curious: Another time *Ghirlandio*, working upon a great design in the New Church of *St. Maryes*, *Michael Angelo* for his recreation drew a design of the Scaffold, the Tools, and different postures and figures of the Workmen in their several Employments, with so much art, and ingenuity, that his Master was astonished at the sight, and foretold that he would one day be the Miracle of an Artist: Suitable to his excellency in painting was his ability in Sculpture, of which kind, he is much applauded for an old *Faune* of marble, which he made for *Lorenzo de Medick*, laughing with his mouth open, showing his Teeth, some whereof seemed to be wore out with rottenness; also the *Battle of Hercules*, and the *Centaur* by the advice





## XII. Perin del Vaga.

Seemed to be most unfortunate in respect of his first entrance into the World, for his father, who had consumed a good estate in extravagancy, was forced for his subsistence to lift himself a Soldier in the service of Charles the Second King of France, when he made his expedition into Italy; His wife, who attended him in his misfortune, was delivered of this Child in the Camp, in the middle of all the Army; He was not above two months old, but the mother dyed of the plague and his father being forced to follow the Army, he was left alone in a Village, where he was brought up by the milk of a She-goat; and his father coming after wards to Bologna, there married a second Wife, who had likewise lost her Husband and Children by the Plague; this made her take compassion of this little creature, and having milk of her own, made an end of bringing it up; It was called Peter, and afterwards Perin; and being left by the father in the hands of some relations at Florence, and they growing weary of keeping him put him to serve an Apothecary; but not liking that Trade, he was taken into the service of a Painter, called Andrea de Ceri, who conceiving good hopes of the Lad, took all the care imaginable to bring him up, behaving himself rather like a Father than a Master to him, and at last knowing himself not capable enough to make him a complete Artift, and finding the Boy very ingenious, he put him to Ridolph Ghirlandio, one of the best Painters at that time in Italy, who carried him to Rome, and in a little time he outstripped all the young men that lived at the same time with Ghirlandio: At length having an aspiring mind and a mighty inclination to great designs, (such as he saw eminent in Michael Angelo Buonarroti, and Raphael; he was inflamed with an incredible desire of imitating them, as most worthy his ambition and choice; but withal considering his own poverty and mean condition, and how that to get Bread, he must work for the Shops of ordinary Painters, it made him almost despair of ever growing considerable; but at length he surmounted all difficulties, and opened to himself a way to renown by an obstinate persisting in hard Labour, and by an extraordinary success that attended it, for he divided the week into two parts, working one half of it for bread, and setting the other half apart for Improvements: Having by this extraordinary diligence gained a mighty progress in the Art, he was readily entertained among the disciples of Raphael, who never let slip an opportunity of helping forward any ingenious Artift, and he so easily captivated the affections of that incomparable person, that he employed him in the Galleries of Leo the tenth where all the best Artists of Europe were at work in emulation of each other; He was not long amongst them, but in many things he outdid them and grew in a short time one of the boldest Designers of all Rome, understanding the Muscles and the difficultest part of the Art in naked figures: In this Gallery he painted the Battle of Josaphat and the Annivesary a work of great difficulty in respect of the greatness of the subject, but it was so well performed by him, and so highly approved of that he was ordered to do several other of the Histories both of the Old and New Testament in the same place, in all which they appeared so much beauty and resplendency that made both the Painter and his work, exceedingly admired and esteemed. In the Great Hall called la Sala di Pontifici, the Ceiling was committed to him and John d' Udine, which they divided into seven Ovals in which they painted, the seven Planets each drawn by the Animal that is appropriated to them by the Poets, As Jupiter by his Eagle, Venus by her Dove, &c. To which they added the Signs of the Zodiac with several of the other Celestial Constellations most of which figures are of Perin's hand. In the middle of the Roof is a Round in which are four Figures like four V I C T O R I E S, which hold the Popes Crowns and Keys, which figures being shorned extreme masterly are besides adorned with a most beautiful light Drapery which discovers very gracefully so much of their naked Arms and Legs, as is decent. After this he made for the Arch-Bishop of Cyprus certain Faunes, and Bacchinals: for Seignior Baldassini, the Exploits of the Romans from the time of Romulus, to that of Numa Pompilius; for Cardinal Bucci the Prophets Isaiah and Daniel: after this He worked with Julius Romano and Francisco Perri in Pope Clement the seventh's Palace, until the sacking of Rome by the Duke of Bourbon, in which time of publick Calamity, Perin was fain to run up and down with his wife and Child, carrying them from place to place to save them from the fury of the Soldiers, and at last he himself was taken prisoner and was forced to pay so great a ransom, with such ill usage that he was like to have run mad, but at length he got over his misfortune a second time, for Prince Dorla finding him out, sent for him to Genoa to direct in the building a new Palace which he designed, and to make the ornaments thereof, Sylvio de Fiesole was employed in making the Statues, and

Perin in the design of the Fabrick, and the paintings. He painted in the first place several Trophies, and pieces of Geniis and in the next the Portraits of the most eminent Captains of the House of Doria, all armed, and over them is written in letters of Gold these words, Magni viri, maximi Ducis, optima secreta Paria. In another the Shipracks of Aeneas and his Fleet, in which there are naked figures, both dead and alive, great number of Gallies and vessels broken and overlet, the Sea most terribly raging in high billows, the Heavens obscured and all the tokens of a terrible storm, the whole is surrounded with a curious ornament in Stucco Work, in the second Hall he represented Jupiter darning his Thunder-bolts at the Giants. And out of Ovids Fables he chose some of the most delightful of them to adorne four other Chambers; Some of the other lodgings were painted by his disciples from designs of his preparing for them, inasmuch that he made that Palace to be one of the wonders of Italy, both as to the magnificence of its building and the beautiful Embellishments of his hand: It was Perin's Misfortune to have dissipated in wine, and women the best part of what should have maintained him in his old age, to repair which Error he fell into another, which was to make himself cheap, by undertaking any little piece for a small sum of ready money; so that being forced to excessive labour, and yet but little coming of it, he began to grow melancholly, and having no other comfort, but as oft as he could, to get to the Tavern, with a good Companion, and there drown his sorrows in a Brisk Glass, which being a Custom he had long frequented, he at last drank to such excess that that together with some other heats of youth brought him to his end at the age of forty seven years.

## XIV. Albert Durer.

Born at Norimbergh, in the year 1470, was both an extraordinary Painter and Graver: In the Emperors Palace at Prague, is to be seen a Christ carrying his Cross, painted by him with much delicacy, which the Town of Norimbergh presented to the Emperor; also the Adoration of the Three Kings; Two Pieces of the Passion; in one of which is himself painted with a Roll in his hand, with this Inscription: Albertus Durerus Noricus faciebat Anno de Virginis partu 1511. There is also a most ravishing piece of his, of Adam and Eve, upon which an Ingenious Poet made this Witty Defense

Angelus hoc cernens, miratus dixit: ad hunc  
Nun ita formosus, vos ego depuleram.

At Frankfort there is an Assumption of his in a Monastery, whose extraordinary beauty brings in a good Revenue to the Religious of that Convent by the great Liberalities of people that come to see it; altho he painted much, yet his chief Employment was in Graving or Cutting Figures in Wood. Neither was he less renowned for some Books, which he has published, then for his graving or painting. Posterity will always be obliged to him for his Book of the proportion of Bodies, His Rules of Architecture and of military Discipline is esteemed worthy the curiosity of Princes and Generals of Armies. He was of that courteous and affable temper that gained him the love and esteeme of all that knew him: the Emperors Maximilian the first and Charles the fifth especially signalized their affection to him by many favors. Maximilian one time ordered him to draw some great design in his presence, upon a Wall, which being above his reach, and there appearing nothing ready at hand to stand upon, the Emperor commanded one of his Attendants, to lye down upon the ground that Albert might stand upon his back, till he had finished the outlines of his design, and lest this person should think himself too much undervalued to serve as a footstool to a Painter, the Emperor in token how much he valued both the Art and the Artift, conferred on him a large degree of honor, and immediately made him noble and gave him for a Coat of Arms, 3 silver Escutcheons in a field of azure. He died in the year 1528 and was buried at Norimbergh.

## XIII. Hans Holbein.

Born at Basle in Switzerland. His manner of painting was extraordinary and unusual, differing both from the ancient and modern way, so that it seems as if he had not been excited or instructed by any Example from others but followed the dictates of his own Genius; and though it be doubted (his way being so peculiar) whether he ever saw any of the pictures of Italy or had any Master to instruct him, yet nevertheless there is nothing to be seen of this doing, but is painted to the utmost perfection as is manifest in that piece of his of Deaths Dance in the Town-Hall of Basle the design whereof he first neatly cut in Wood and afterwards painted, which appeared

so fine to the learned *Erasmus*, that he requested *Holbein* to draw his picture, desiring nothing so much as to be represented by so judicious an Hand. And perceiving by his rare pieces that he deserved a more plentiful fortune and a more illustrious place, he persuaded him to travel so *England*, promising him considerable advantages from the bounty of *Henry the eight* a cherisher of Arts. *Holbein* at his request set forward for *England*, carrying with him *Erasmus* his picture, and Letters of recommendation to *Sir Thomas More* then Lord Chancellor of *England*. *More* received him with Joy, and kept him for three years in his House; During which time he drew *Sir Thomas's* own picture, his wives, childrens and several of his intimate friends and other near Relations which was hung round the Great Hall of his House, where the King being invited one day to a sumptuous dinner, and at his first entrance into the Hall beholding so many ravishing objects, the pictures seeming almost with as much life as the persons they represented, who were most of them then present; and admiring at the excellency of the Workman sent for him and entertained him in his service upon very advantageous Terms. The King manifested from time to time the singular favor and regard he had for him, and particularly upon this occasion. *Holbein* being one day busy upon the picture of a Lady that belonged to the Court, a certain person of great Quality came to him to see him paint, *Holbein* not being willing to be disturbed, opposed his Entrance in a civil manner, but seeing he would take no denial but attempted to force his way, giving scope to the brisk humour that is natural to those of his Nation, he gave him so rude a repulse that the Earle tumbled from the top of the Stairs to the bottom; at the noise of his fall his Attendants stocked about to revenge the affront that their master had received, and mischief would no doubt have ensued, had not *Holbein* jump out of the Window and made his escape to the King to implore his protection, which he did with so good a grace, that the King sent for the Lord and charged him upon his Allegiance to lay aside all resentment and that no violence should be offered upon the utmost peril. Some say he added words to this Effect, Have a care that no mischief befalls him, for though I can make a Lord when I please yet such a painted if lost can never be recovered. His master-piece is that of the said King as big as the life, and represents his person so lively that this piece discovers the fierceness of his looks, and that severity in his Countenance which made him so dreaded by his subjects; He made also the pictures of Prince *Edward* and the Princesses *Mary* and *Elizabeth* who successively, one after the other swayed the English Scepter. He had one thing very remarkable in him which was, that he painted every thing he did with his left hand. The Plague raging in London, in the year 1554, *Holbein* was seized therewith, and died in the Six and fiftieth year of his age.

### XV. Anthony de Montfort Bloclant

Was descended of the illustrious family of the Viscounts of Montfort, in the Province of *Utrecht*; He learned to paint of *Francis Floris* whose good Instructions he had no sooner tasted, but he found so many charms in the Work of that great Master, and so much reputation to follow his steps, that he never ceased imitating him, till he had attained to be a complete Artist; He bent himself chiefly to work upon the like Noble Subjects of History with his Master, after the Italian manner; endeavouring above all to imitate the life, to observe all the Rules of Perspective and foreshortenings, and to place the figures well, and in good order; he had an exact Judgment in the composition and mingling his Colours, so that wanting nothing that might render an Artist accomplished, there is nothing in his Designs but what is great and lofty, with all the Embellishments of Art, the truth of which evidently appears in all his Works, particularly, *A Bathsheba bathing her self*: The History of *Joseph* and his Brethren are very fine: also *A Venus* which passeth for a Master-piece, in which, and many others, he comes so near the elegance and artifice of the Italians, that one would think he had been bred up in the School of *Florence*, when indeed he never was above six months in *Italy*, and had no other Master, but *Floris*. He died at *Utrecht*, Anno Dom. 1583.

### XVI. Henry Goltzius.

Was born in the year 1598 at *Mulbracht*, in the Countrey of *Flanders*; in his youth having the misfortune to fall into the Fire, his hand was so burnt and shrivel'd that he could never after open it as it should be; however after he had endeavoured a little to manage a Pen he accustomed this lame hand to draw so well, that his Father hoping he might prove good at *Graving*, sent him to learn the grounds of that Art, of *Theodore Gombert*. This able teacher instructed him, not only in the manner of *Graving*, but together with that taught

him all that was necessary for him to know, both in *History* and *Poetry*, to qualify him for his business; and in a little time, with his good management, he became capable to fall to work upon his own Invention; After this he travelled to *Venice*, *Florence*, and other parts of *Italy*, copying as he went all that he found in the publick Monuments to be rare; but at *Rome* he took most pains, where he searched after rarities even in places infected with the Plague, to the great hazard of his life; At *Naples* he designed, The ancient Statue of *Hercules* in the Vice-roy's Palace, and the most eminent *Christians* of the adjacent places; amongst the rest the famous Grotto's of *Pozzuoli*. He imitated with such success and skill, notwithstanding the lameness of his hand, the most renowned Gravers of Europe, that he often made his Prints pass for *Albert Durer's*, or *Lucas Van Leyden's*, inasmuch that the most experienced Judgments perceiving how they were deceived by his ingenious way of varying his manner of *Graving*, called him the Proteus of the Art; The Passion is done by him after the manner of *Lucas*. A *Madona* in imitation of *Durer*, which he dedicated to the Duke of *Bavaria*, and was rewarded for it with a Gold chain and a Medal. He drew a *Bacchus*, with *Ceres*, *Venus* and *Cupid*, with his pen, upon *Vellum*, which is now at *Rome*, and is much esteemed; A *Faune* in the Emperors Closet, The taking down our Saviour from the Cross, which was sent to the King of *Spain*. He was no less happy in his Pencil, then he was in working with the Crayon or his Pen of which sort, his *Danae* sleeping by *Mercury*, who watcht to give *Jupiter* an opportunity of enjoying her, and several others, are highly valued; Besides his rare painting, for which this famous Master has not come short of the best Painters of Europe, he has Graven and Published the most noted Pieces of *Hemskirk*, *Floris*, *Bloclant* and *Spranger*; which are very usefull for those that would attain to any perfection in the Art of *Painting*. He brought up *James Matbam*, *Peter D' Jode*, and other fine Gravers that have filled Europe with their delicate Prints.

### XVII. Matthew and Paul Brill

Were brethren, both born at *Antwerp*, and excellent Painters; *Matthew*, the eldest, went to *Rome*, where he was promoted to be Painter to the Pope, and made in some Halls of the Vatican several Landships in *Fresco*, which were greatly esteemed. *Paul* envying his Brothers renown, follows him to *Rome*, and after his death, succeeded in his Employ. In the year 1682, he made in the Great Hall of the Popes Palace, a piece in *Fresco* of sixty eight foot long, representing the Martyrdom of *St. Clement* who is bound to an Anchor, and thrown into a River. In the Popes Chamber he painted six of the most curious Prospects about *Rome*. Cardinal *Matthio* had an Hall adorned round by him with *Gravest work* and Landships, and for his Brother *Hendrick*, he made six great pieces containing the prospects of his Houses of pleasure; He has left behind him many rare designs of Ruines and other fancies which have been communicated to the World in several Prints.

### XVIII. Michael Mirevel

Born at *Delft* in the year 1568. His father in his youth put him to a Writing-Master to learn to write, where he profited so well, that at eight years of Age, he was able to write more sorts of Hands, and much neater and faster than any Master in the Town. His father being unwilling he should lose the advantage which so happy a beginning seemed to promise, put him to learn of *Wierx* the Art to manage the Crayon and the Graver which this young Artist in a short time attained to do with as much perfection as he had before done his Pen, inasmuch that he was not quite twelve years of age, when he graved of his own Invention The History of the Samaritan and not much older when he did that of *Judith* with the Head of *Holofernes*. The applause which these Works generally received; animated him with fresh courage and inspired him with a desire to try if he could be as successful with his Pencil: To this end he went into the service of *Bloclant* and learnt of him all that was necessary to be observed in Colouring, by means whereof he became so eminent in painting of Faces, that he was lookt upon to be the best in the Low-Countries in that way: Of this sort the most esteemed are, his Picture of Prince *Maurice of Nassau*; of the then Princess Dowager of *Orange*; and Prince *Henry* her Son, which are of an admirable roundness, and the Carnation very natural and lively. He sometimes took great delight to paint several sorts of Wild-fowle, and the Accommodations for a Kitchen; of this Sort there is one in much esteem in *Delft*. His painting was so curious and of such reputation, that the Arch-Duke *Albert* offered him considerable advantages to draw him to *Brussels*; But in vain, for he being a Zealous Protestant, was unwilling to live in the service of a Prince of the Roman Communion.



## XIX. Bartholomew Spranger.

Was the Son of a rich Merchant at *Antwerp*, born in the year 1546. He discovered his first Inclination to painting by drawing several figures when young in the Book of his fathers Accounts, which though his father, was very angry at, when he first saw it, yet discovering thereby the bent of his Inclination, he sent him to a Painter to be instructed, by which means and his earnest considering the paintings of *Floris* and also by accustoming himself to reading Poetry he became at length a very able Painter. After he had spent some time in *France* in thus employing his Talent, he passed the *Alpes* and continued for a while at *Milan*: There it was that he invented and drew in the ruins of an old Amphitheatre, A *Dance of Witches* which procured him so much reputation, that *Don Clavio* having bought it and shown it to *Cardinal Farnese*; the Cardinal was so taken with it, that he offered a very honourable Allowance to *Spranger*, to draw him to *Caprarole*, that his stately Palace there, might be adorned with so curious a pencil. But *Spranger* having a mind to see *Rome* steered his course thither, and not long after his arrival there was made Painter to the Pope, and had a sumptuous lodging assigned him in the *Belvedere* over the *Lascon*: Being thus raised to honour, he raised his mind to attempt something worthy of his fortune, and in this noble heat of Spirit, he painted that rare Piece of the *last Judgment*, upon a large Copper-plate of six foot in wideness, where there are five hundred figures perfectly diversified, and disposed after a most admirable Order and design. The Pope dying a little after this Piece was finished, it was placed near his Sepulchre for a perpetual ornament thereto, and to preserve the memory both of the Pope and of the Painter together: After this he went into the service of the Emperor *Maximilian the second*, and after his death, he was entertained by his Successor *Rodolphus*, and allowed an honourable Pension. While he was in this Emperors service he painted for him a curious Piece of *Mercury introducing Psyche into the Council of the Gods*: And another upon Copper representing *The City of Rome, under the figure of a Woman with the Tyber, and upon the borders of the River, a Wolfe giving suck to the two young twins Remus and Romulus*. He had one extraordinary faculty, namely so retentive a Memory that it faithfully preserved the true Ideas of an object though he had but once beheld it, by means whereof though he had omitted to draw or design the rarities of *Rome* when he was there, yet he made use of several of them in embellishing his most magnificent Pieces: A certain Gentleman who had a great affection for a beautiful Lady that belonged to the Countess of *Arenbergh*, and being but seldom able to get a view of her, intreated him earnestly to draw her picture, which he did, after he had seen her but once, with such exactness that resembled every feature to the life, to the no small satisfaction of the admiring Lover. The Emperor keeping his Court at *Prague*, *Spranger* settled there also, and married a wise the daughter of a rich Merchant, hoping to have Children that might inherit the great wealth he got by his painting, thereupon he enlarged his House with a stately Front and designing it to be a place for entertainment of the Arts, he embellished the outside thereof and the Porch with divers great Figures as big as the life. The Emperor being jealous of his working for others, commanded him to paint for none but himself, and thereupon sent for him to his own Palace, where he took such extraordinary delight in the inimitable strokes of his pencil that he would stand by him sometimes for hours together, to see him paint; and to show how greatly he admired the Excellency of his Art, at a solemn Feast, in presence of his Courtiers he with his own hand presented him a Gold Chain and a Medall, and afterwards in a publick Assembly of the States of the Empire honoured him and his Posterity with the Title of *Nobility*. Though his pieces are scarce any where to be seen but in the Emperors Closet, yet the ingenious *Goltzius* has graven and published divers of them in Prints, among others that incomparable piece of the *Banquet of the Gods at the marriage of Psyche*: And *Cupid and Psyche out of Apuleius*: After he had got permission in his old age to retire from Court he painted for a friend, of his an admirable piece of *Venus and Mercury teaching Cupid to read*. Having at length survived his wife and all his children, struck with excessive sorrow for their loss, and overwhelmed with age, he soon after gave up the Ghost and followed them to their long home.

## XX. Henry Cornelius Vroom

Was born at *Harlem Anno Dom. 1565* travelling in his younger years to *Italy*, he was entertained at *Rome* in the family of the *Cardinal d' Medici*, where meeting with the famous *Paul Brill*, he made an extraordinary progress in painting, from *Rome* he went to *Venice* to paint the *Gulls and maritime Coasts of that Country*. Having been once in *Spain* and found there a good Market for some of his Pieces, he resolved to return there again with several of his Designs, and try his good fortune a second time; but in his Voyage there arose a furious Tempest which drove the ship he was in, on the Coast of *Portugall* and spile her on the rocks, called *los Barlenos*; yet notwithstanding he escaped with five and twenty more though with great difficulty. Part of the Wrecks and goods was throwne up by the waves into an adjoining River, where certain Religious had a Convent near the Banks of the River, who coming to gather up the spoils and finding amongst the rest *Uranus's* Paintings, they were so much in admiration of the beauty of them, that they could not but bewail the misfortune of those that had lost so rich a Cargo, the pieces after they had opened them in their Hall, and dried, they hung them up there, to feast their eyes with the view of such delightful Objects. In the meane time these unfortunate persons that had lost their ship, had scrambled up to the Top of a dreadful Rock, where they were not only exposed to all the rigours and injuries of the weather, but in apparent danger to dy by famine; after they had been three days languishing for want of food, it was proposed by some amongst them to cast Lots, for one of the Company, to be made a Sacrifice to satisfy the hunger of the rest. *Vroom* abhorring such a piece of Barbarity, and being more ingenious then the rest, advised them, to have patience a little longer, and caused a Cloth to be hung up at the head of an Oak which they had saved, to impose the assistance of any that might happen to pass that way. These *Barbers* who had saved the Pictures, discerning the Signal after, set out a Skiffe to their reliefe: When they came to them and understood which of them 'twas, that had made, and was the Owner of those delicate Pictures they caressed him with all the Civilities and Courtesy imaginable, and after they had carried them to their *Chiffer* and entertained them with such refreshments as were necessary, they conducted them to *Lisbon*, from thence *Vroom* went to *St. Ubes*, where being ready to embark for his own Country, he changed of a sudden his resolution, saying to the *Seamen*. That that ship would also be cast away, which accordingly hapned, just as it was entering into the *Texell*. During his abode at *St. Ubes* he painted amongst other things, the manner of his own Shipwreck, and the Coast where he was so near to have perished. After his Return into *Holland*, being taken notice of for his peculiar Fancy in making the Horrors of a Storm, and of Sea-fights, delightful and pleasant, as they were the Subjects of his Pencil, he was employ'd to draw those great Designs of the Engagement between the English Fleet and the Spanish Armado in the Year 1588; and the Victory which the former obtain'd over the latter, which was not only formidable for number, greatness, and variety of Ships, commanded by Captains of known Experience and Conduct, manned with great numbers of stout Soldiers, provided of all Necessaries for a long Expedition, and prepared with such cost and charges, that it might well seem invincible. The Grandeur of such a Subject excited the Ambition of this fine Artist to do something answerable, and indeed he has done the whole to admiration, in ten Pieces design'd for Tapestries, each containing what happen'd in the ten days which this bloody Conflict lasted. The fury of the Assaults, and those that are assail'd; the lightning of the artificial Fires, and the thundering of the Cannon, Masts flying in Splinters, Ships on fire, sinking half burnt, the Terror of the soldiers, some perishing in the Sea, others amidst the flames, the strugglings of others to save themselves on Planks, or any thing they could come at, with a thousand different Objects, that both delight and terrifie together in the beholding, manifests that he was ignorant of nothing that was necessary to represent this dreadful Fight with all its becoming Circumstances. Besides what he was paid for this Piece of Work by others, he receiv'd 1000 Florins of the Lord *Thomas Howard*, our English Admiral. For the States of *Holland*, he painted the 7th day of this Engagement, which was the bloodiest; which *Prince Maurice of Nassau*, and *Justin de Nassau*, Admirals of *Holland* were so pleas'd with, that they set him to paint the States Fleet assisting at the Battle of *Newport*: *Vroom* represented it first of all moving with full Sails, in order of Battle towards the Coasts of *Flanders*; afterwards he shows it at Anchor in *Newport-Road*, firing with their Cannon furiously upon the Troops of the *Arch Duke*. For this Piece he received

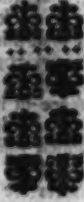
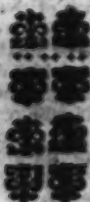
ved an ample Recompence. After a long Life spent in these pleasant Employments, he died laden with Honour and Wealth.

XXI. Adrian Brautwer.

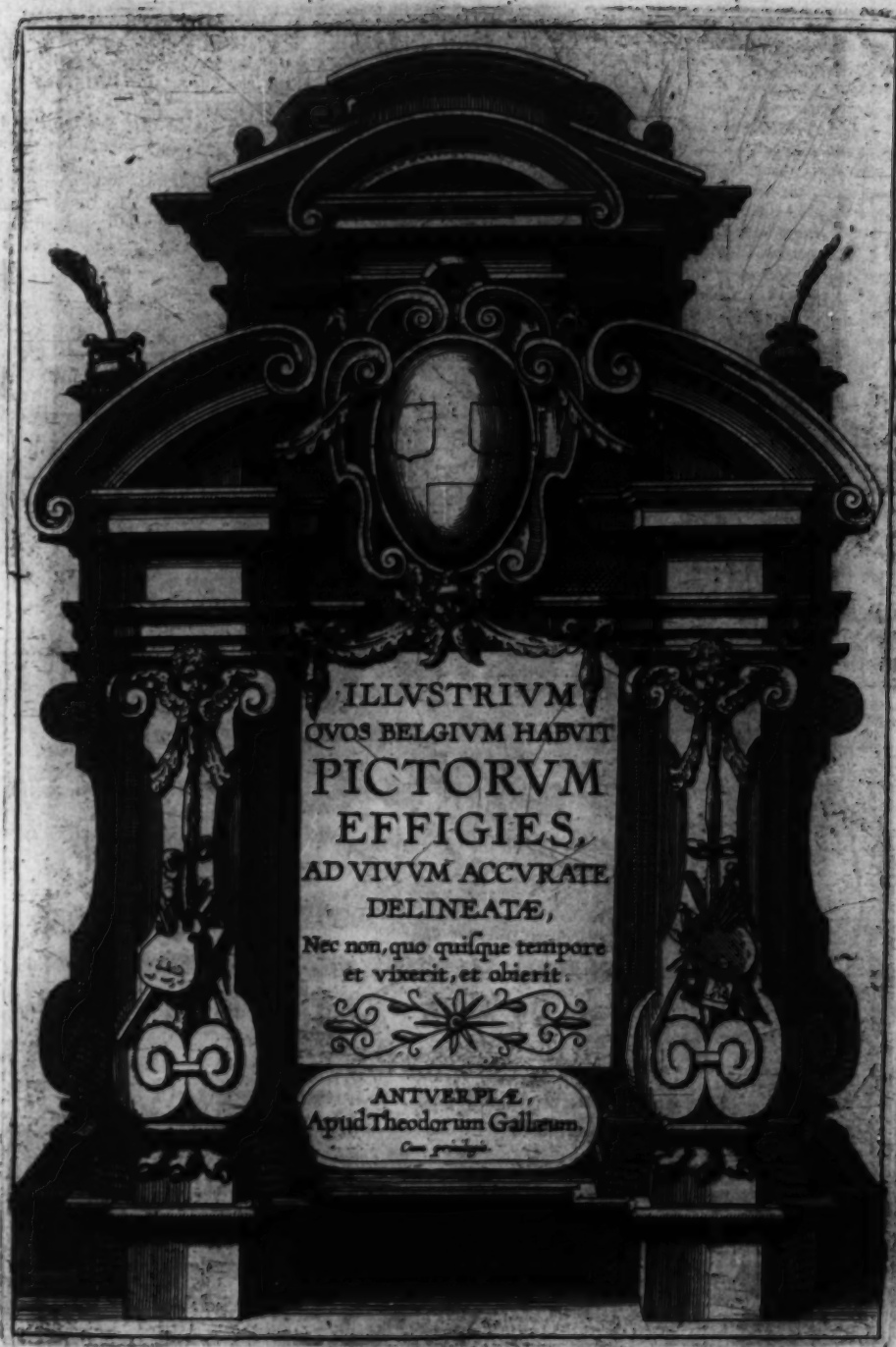
Exceeded all that ever was before him, in expressing several Comical and Extravagant Humors: Was a person of a jovial Disposition, much addicted to Sensuality and Debauchery. He seldom work'd but in a Tavern, where, in the heat of Wine he invented things that gave a true Character of the wildness and frolicsome of his Temper; yet with such curiousness and art, that caused admiration to the gravest and most judicious Painters. Having been robbed by certain Pirates on the Coast of Holland, and stripped of his Cloths, he got him a Suit at his Landing made of strong Canvas, upon which he painted several Flowers and Figures most ingeniously, after the manner of Indian Silks; which some Ladies seeing, and taking it to be a rich sort of Silk, enquired up and down amongst the Mercers for some of the same sort, but to no purpose. Some few days after, Brautwer got upon the Stage in the Play-house at Amsterdam as soon as the Play was ended; and there taking a wet Cloth in his hand, he wiped but before them all, the whole Painting, and by showing it was nothing but Canvas, undeceived them of their former pleasant mistake. Another time perceiving that his Friends lighted him for the meanness of his Habit, he ordered a rich Velvet Suit to be made him, such as the wealthy Merchants at Antwerp used to wear. A Cousin of his, that happen'd at that time to be upon his Marriage, finding him in so good an Equipage, invited him to grace the Wedding with his Company: Brautwer failed not to be there; and when all the Company much commended the Beauty and Richness of his Apparel, he snatch'd up a Dish of Meat that stood upon the Table, and threw all the Sauce and Grease that was in it upon his Cloaths, saying in a great rage; That it was more fit to bestow the Good Cheer on his Cloaths, since it was for their

sake, and not his own that he was invited: Giving them to understand by this action, though it was ridiculous and extravagant, that he despised them no less for their Ignorance and Folly, in making more account of the Shell than the Kernel; and in measuring the inward Defects of men by the goodness of their Outside and Apparel. His Cloaths being thus smeared over with Grease, he threw them into the Fire, and hastied away to the usual place of his resort, to smoke his Pipe, and drink Brandy, which he was much addicted to. When he had by his continual Excess drained his Purse, and reduced himself to Extremity, he would draw a Design of some Drunken Person or other upon Paper, and send it to the Lovers of Art; and if they did not send him the full Price he demanded, which was sometimes 100 Crowns, he would throw it into the Fire, and after that was burnt, set himself to make some other odd Fancy, until by this new Frolick he had got his Demand. His Paintings were usually some Drunken Clown beaten by his Wife; or a Satirist Fellow with Pot in Hand, smoking Tobacco: Sometimes a Knot of Sharpers playing at Cards or Dice: Some Young Prodigal endeavouring to decoy a simple Wench: Or a Drunken Quarrel: So that as Rubens and Vandyke were in his time esteemed the best for Grave and Magnificent Designs, so was he for such like Facetious Humors, which though they are not so powerful to excite Laughter, as the Picture of the Old Woman which Zeuxis painted was to him, who as Plutarch relates, beholding his Workmanship, and the Comical Figure it made, fell into such an excessive fit of Laughing that it suffocated his Spirits, and killed him, yet the very sight of them may serve for a good Antidote against Melancholy. He died at Antwerp in the 30th year of his Age, overwhelmed with his Intemperance, and so poor, that his Friends were fain to beg for wherewithal to pay the Charges of his Funeral; although had he been a sober and discreet person, he might have attained to great Wealth by his Pencil, his Works were so much esteemed.

E N D













I HVBERTO AB EYCK. IOANNIS  
FRATRI. PICTORI.

Quas modo communes cum fratre, Huberte, merenti  
Attribuit laudes nostra Thalia tibi.  
Si non sufficiens addatur et illa, tua quod  
Discipulus frater te superavit ops.  
Hoc vestrum docet illud opus Gandense, Philippum  
Quod Regem tanto cepit amore sui  
Eius ut ad patrios mittendum exemplar Iberos  
+ Caxennā fieri iussit ille manu.

† Michael Carre  
Königlichen Hof  
in Bonn  
den 15. 11. 1710

Th. Galt. 1710







2 IOANNES AB EYCK, PICTOR.

*Ille ego, qui lutos oleo de semine lini  
Expresso locui princeps miscere colores,  
Huberto cum fratre Nouum stuporem repertum,  
Atque ipsi ignotum quondam fortasse Apelli,  
Florantes opibus Brugia: mea nostra per omnem  
Diffundi late probitas non abnuat orbem.*

*H. Goltz auct.*

*Dominicus Lampsonius.*



2 JOINTS AB EYE, ETC FOR

*[Faint, illegible handwriting]*





3 HIERONYMO BOSCHIO, PICTORI.

Quid sibi vult Hieronymus Boschi.      Affricus? Tibi Dicis auari  
 Ille oculus tuus attortus? quid      Crediderim patuisse recessus,  
 Pallor in ore? velut semur si      Tartareasque domos: tua quando  
 Spectra Errori voluntaria coram      Quicquid habet finis imus Auerii  
 Tam potuit bene pingere dextra.

*J. Galle sculpsit.*







4 ROGERO, BRUXELLENSI PICTORI.

Non tibi sit laudi, quod multa, & pulchra, Rogere,  
Pinxisti, ut poterant tempora ferre tua:

Digna tamen, nostro quacunq; est tempore Pictor,

Ad qua, si sapiat, respicere usque vult:

Testes pictura, quae Bruxellense tribunal

De recto Themidis cedere calle vetant:

Quam, tua de parvis pingendo extrema, voluntas

Perpetua est inopum quod medicina fami.

Illa reliquisti terris iam proxima morti:

Haec monumenta volo non moritura micant.



ROBERTO BRUNELLESCHI PICTORI

The following are the names of the  
 persons who have been appointed  
 to the various committees of the  
 Board of Directors, and the  
 names of the persons who have  
 been appointed to the various  
 committees of the Board of Directors.





THEODORO HARLEMIO PICTORI.

*Huc et ades, Theodore, tuam quoque Belgica semper  
 Laude mihi fides tollet ad astra manum;  
 Ipsa tuis rerum gemitis expressa figuris  
 Te Natura sibi dum tunc arte parat.*

*Th. Godefr.*



THEODORE HARTMAN PICTURES

The above is a list of the names of the  
 persons who have been admitted to the  
 membership of the Society since the  
 last meeting. The names are given in  
 alphabetical order.

Source: *U.S. Census Bureau*.





BERN. ORLETO. BRUXELLENSI PICTORI.

Cuius quid sit Bernardus pater alumnus  
 Bruxelle, Atque doctissima pingere videret  
 Non tam pictoris, sed quae meo iudicio careret  
 Arti debetur, quamquam debetur & arti  
 Quam tibi quid aem. Bernardus Margaria videtur  
 Dum tibi, Apolline nobis est, percontatur arte  
 Aurora percontatur in domo ministris & artibus  
 Sopor habet, eadem quid arte ministris, & artibus



BERN. ORLINO, BRVCELLENSI PICTORI.

Ich bin sehr dankbar für die  
 theilnahme der hiesigen  
 und auch der auswärtigen  
 vereinigten gemeinde  
 und hoffe dass die  
 hiesige kirche auch  
 durch die theilnahme  
 der auswärtigen  
 vereinigten gemeinde  
 zu einem noch grösseren  
 theile der hiesigen  
 kirche werden kann.





7 IOANNI MABVSIO. PICTORI.

Inque adeo nostris seculum dicere. Mabusi  
 Versibus ad graphicam eruditionem tuam.  
 Nam quis ad aspectum pigmenta posuerit alter  
 Florida Apollis illucet tabula?  
 Arte alijs, esto, tua tempora cede secutis  
 Periculi ductor par tibi rarus eris.

Th. G. m.

Don. L. m.



▼ IOANNI WABZIO PICTORI

Perinde hunc per tibi natus est.  
 Quis alius est, cum temporis ratio fecerit.  
 Florida facies, indurata caduca.  
 Cumque per te aspectum huiusmodi possis aliter  
 Describere ad quidquam revocasse tuum.  
 Tamen alio nosse scilicet scire solent.

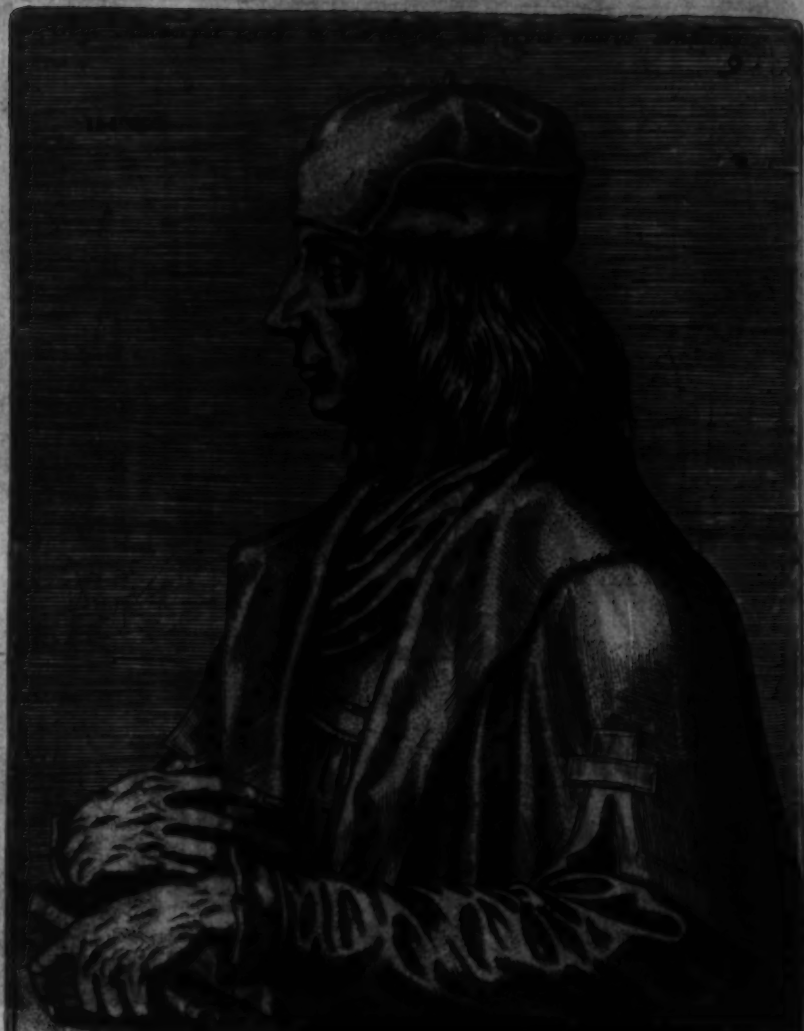




8. IOACHIMO DIONATENSI, PICTORI.

<i>Non erat enim velle quid videretur.</i>	<i>Sed quid tuum Duxeris aditus nomen.</i>
<i>Imaginem, imago videretur.</i>	<i>Dum rursus pigra et cetera.</i>
<i>Expresit, quoniam vultus tuus non hinc vult.</i>	<i>Olim curavit in pueris, quod tuus</i>
<i>Imaginem est, quid illius Curis.</i>	<i>Vultus aliena cuspide:</i>
<i>In ara dextra vultus, aditus, quod.</i>	<i>Quas amulatus lineas, se Curis.</i>
<i>Quod ara dextra vultus, aditus, quod.</i>	<i>Necnon prout nomen.</i>





9 QVINTINVS MESSIVS, ANTVER-  
PIANVS PICTOR.

Ante faber furram Cyclops: est vbi morum  
 Ex inquit pector caput amare prous:  
 Sequi graues iudicem iocundus possit silenti  
 Præcub obire cauta puella mihi:  
 Pictorem me fecit amor. Tudes inuit illud  
 Exiguus tabulis quo nota cetera meis.  
 Sic, vbi Vulcanum nato Venus arma rogatur,  
 Pictorem e fabro, summe Poeta, facis.





PLANVS PICTOR.  
QUINTIVS MESSIVS, ANTWER

1. The first of these is the fact that the  
 2. second of these is the fact that the  
 3. third of these is the fact that the  
 4. fourth of these is the fact that the  
 5. fifth of these is the fact that the  
 6. sixth of these is the fact that the  
 7. seventh of these is the fact that the  
 8. eighth of these is the fact that the  
 9. ninth of these is the fact that the  
 10. tenth of these is the fact that the



10 LVCAE LEIDANO, PICTORI.

Tu quoque Durero non par, sed proximo, Luca,  
Seu tabulas pingis, seu formas sculpis ahenas,  
Ecce Typa reddentes tenui miranda papyro,  
Haud minimam in partem (si qua est ea gloria) nostra  
Accedo, & tecum natalis Leida, Cameraciz







W. IOANNI HOLLANDO PICTORI.

Propria Belgarum laus est, bene pingere, cum  
 Ausoniorum, homines pingere, sua dona  
 Sibi merum in capite Ausonia, sed Belgae, verbum  
 Non timere in genus fortis habere manu.  
 Quid ergo manus sua, bene pingere, cum  
 Quam aptis ad homines, aut malis, sine doli  
 Vnde Linguae



JOHANNI HOLLANDO PICTORI

Hic est Joannes Hollandus pictor  
 qui in hunc mundum venit  
 anno domini millesimo quingentesimo  
 octavo diebus mensis Aprilis  
 et obiit anno domini millesimo  
 quingentesimo octavo diebus  
 mensis Aprilis.



12. IVSTO CLIVENSI ANTVERPIANO  
PCTORI.

*Nōstra nec artificis inter te Musa silebit  
Delegas, picturae non levis, Iuste, decus.  
Quam propria, nati tam felix arte fuisset,  
Manfisset sanum si misero cerebrum.*





15 IUSTO CIVITENSIS ANTWERPANO  
VICTORI

Quia ut magis me in hunc  
Reges putare non tam  
Sunt proprii, tam se  
Haudesse, summi si nullo  
venerunt.

Ant. J. J. J.

Ant. J. J. J.



13. MATTHIAE COCO, ANTVERPIANO,  
PICTORI, HIERONYMI FRATRI.

Tu quoque, Matthia, sic pingere rura sciebas,  
Ut tibi vix uiderint tempora nostra parum.  
Ergo, quod artifex inter spectaris et ipse,  
Quod immortalis Belgica laude colit:  
Non in te pietas tantum fraterna, sed arti  
Efficit, et merito laus tribuenda tua.

Th. Galle sculpsit.

Don. L. sculpsit.



13 MATTHIAS COO ANTERIANO  
PICTOR, HERON YMI TERARI

Effect of water has explained the  
 that in it water enters from the  
 the universal system of the  
 the water enters from the  
 the water enters from the





14 HENRICO BLESIO, BOVINATI, PICTORI.

Pictorem vrbs dederat Dionatium Eburonia, pistor  
 Quem proximis dixit porta versibus.  
 Illam adeo artificem patriæ sicut ipse, magistro,  
 Aptissimus, via innocens, fecerat.  
 Hanc laudem inuadit vicina exile Bouinam,  
 Et rura doctum pingere Henricum dedit.  
 Sed quantum credit Dionato exile Bouinum,  
 Ioachime, tantum credit Henricus tibi.



HENRICO THEODORE BOVING

Henrico Theodore Boving was born in  
Germany, near Berlin, on the 10th of  
January, 1840. He was educated in  
Germany, and came to America in  
1860. He has since that time been  
engaged in various occupations, and  
has been successful in all his  
endeavors. He is now residing in  
New York City.



15<sup>o</sup> IOANNI MAIO, PICTORI.

Quos homines, quos non Maius loca pinxit, & urbes,  
 Mirandum lato quicquid & Orbis habet;  
 Dum terrâ sequiturque mari te, Carole Casar,  
 Pingeret vi decursu fortia facta tuæ;  
 Quæ mox Attalæis fulserunt aurea textis,  
 Materiem præcipi sua superante manu.  
 Nec minus ille sua spectacula præbuit artes,  
 Cælo conspicuus vertice grata tibi;  
 Iussus prolixa detorta volumina barba  
 Ostentare suæ pendula ad usque præter.







16 PETRO COECKE, ALOSTANO, PICTORI.

Pictor eras, nec eras tantum, Petre, pictor, Alostum  
Qui facis hac Orbi notius arte tuum.

Multa sed accersit multo ars tibi parca labore,

Cuius opus pulchras edificare domos.

+ Serlius hanc Italos: tu, Serli deinde bilinguis

Interpres, Belgas, Francigenasque doces.

TE. GIL.

Scilicet, Petrus Coecke, Alostanus, pictor, et architectus.

Confutatio, abutensurum fidei, apud te, tu.



10. PETRO COCKNE ALOSTANO PICTURE

1. *Chelidonium majus* L. (Yellow Poppie)  
 2. *Chelidonium majus* L. (Yellow Poppie)  
 3. *Chelidonium majus* L. (Yellow Poppie)  
 4. *Chelidonium majus* L. (Yellow Poppie)  
 5. *Chelidonium majus* L. (Yellow Poppie)  
 6. *Chelidonium majus* L. (Yellow Poppie)  
 7. *Chelidonium majus* L. (Yellow Poppie)  
 8. *Chelidonium majus* L. (Yellow Poppie)  
 9. *Chelidonium majus* L. (Yellow Poppie)  
 10. *Chelidonium majus* L. (Yellow Poppie)





17 IOANNES SCORELIUS  
BATAVVS PICTOR.

Primus ego egregios picturâ inuisere Romam  
Exemplo docuisse meo per secula Belgas  
Cuncta ferar: neque enim iusti dignandus honore  
Artificis, qui non graphidas, pigmentaque mille  
Consumpsit, tabulasque schola depinxit in illa.





15 LAMBERTO LOMBARDO, LEODIENSI.  
PICTORI ET ARCHITECTO.

*Elogium, ex meritis quod is, Lombardo, scribat.  
Non libet hic paucis (omni versutus)  
Continet hoc ex charta (legi si nostra meretur)  
De is quam fecit Lampsoniana graphis.*

H. G. L.

*Vitae eius Summae Domini Lombardi.  
Regis de Habs. Galiae a. d. 15. a. d. 15.*





18 LAMBERTO LOMBARDO, LODIGIENSE  
PICTOR ET ARCHITECTO

De la prima parte l'architettura  
continua per se stessa (senza bisogno  
della prima parte) e per se stessa  
non si può dire che sia architettura  
e per se stessa non si può dire che sia

Il disegno di questo edificio  
fu fatto da lui stesso



19 PETRO BRVEGEL, PICTORI.

Quis nouus hic Hieronymus Orto  
 Describit ingenua magistra  
 Somnia periculis, sedibusque  
 Tanta imitatur arte peritus,  
 Ut superet tamen inarum et illum?

Artificis haud leuora mereris.

Marte animo, Petre, mactat ut arte.  
 Namque tuo, veterisque magister  
 Rerum, salubresque referro  
 In graphica generis insula laudem  
 Praemia ubique, et ab omnibus illi

Al. G. G. G.

Dom. Langenius.

11 PETRO BRUGEL PICTORI.

*[Faint, illegible handwriting visible through the paper from the reverse side.]*





20. GVILIELMO CAIO, BREDANO,  
PICTORI.

Quas hominum facies, ut eos te cernere credas,  
Expressit Caij pingere docta manus,  
(Si tamen decipias unum, me iudice, <sup>†</sup>Morum.)  
Culpam Belgæ nullus arte timent.

<sup>†</sup> Antoonus Morus Ultraiectionis,  
Philippi II. Hisp. Regis pictor.

Th. Galle sculpsit.



WILLIAM OGDEN BEECHER

PROFESSOR

OF THE  
THEOLOGICAL SEMINARY  
AND  
OF THE  
UNIVERSITY OF CHICAGO  
CHICAGO, ILL.  
1857



21 LVCAE GASSELIO HELMONTANO  
PICTORI.

Salue omnes, Luca, ante alios carissime quondam,  
 Nec leuius proprio culte parente mihi.  
 Quippe mihi primus graphices datus auctor amanda,  
 Dum pingis, dextra rursu casusque manu.  
 Par arti probitasque tua, candorque, bonorum  
 Et quicquid mentes ducere amor potest.  
 Ergo fama tua virtutis, et artis in auium  
 Vuat, utroque mihi nomine amate senex.





IVCAR GASSELLO HELMONTANO  
PICTORI

[illegible]



22 FRANCISCO FLORO, ANTVERPIANO  
PICTORI.

Si pictor quantum naturâ, Floro, valebas,  
Tantum adunxisses artis et ipse tibi;  
Dum tibi multa libet potius, quam pingere multum,  
Nec mora te lima iusta, laborque iuuat;  
Cedite, clamarem, pictores, omnibus oris  
Quas vel aui, nostri vel genuere patres.



FRANCISCO FLORES ANTEPRANO  
HISTORI

Si perior quoniam natus est in  
hunc mundum et in hunc  
Quoniam nonnulli sunt homines qui  
et nonnulli sunt homines qui  
et nonnulli sunt homines qui  
et nonnulli sunt homines qui  
et nonnulli sunt homines qui



24  
L'E 34 21<sup>2</sup>







23 CORNELIUS DE BIE

Né dans la ville de Lyere l'an 1627. le 2. de fevrier. Notaire. Procureur et  
Greffier de l'Audience Militaire dans ladite ville. Auteur de ce livre.

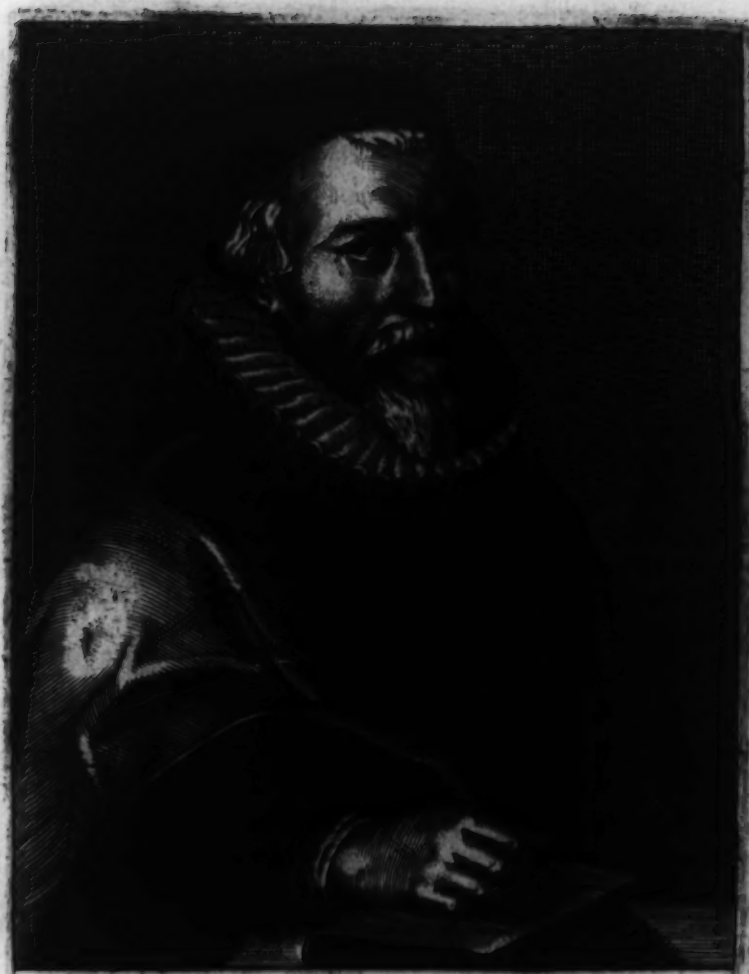
E. gauthier pinx.

J. Hoiffen excudit.





Portrait of General de la Motte, 1793. The general is shown in a military uniform, wearing a bicorne hat and holding a sword. The image is a reproduction of a painting.



24 OCTAVIO VAN VEEN

Il étoit en son temps le plus florissant maître de toute la ville d'Amsterdam, comme on peut conjecturer  
par un tableau dans l'église de Notre Dame où il avoit fait faire la chapelle de St. Germain, et par  
la dernière copie de Notre Seigneur en son sein, qu'il avoit fait à la prière du prince de Parme, et de  
l'Archiduc Albert, et autres Français faits à Leyden, en l'an 1581. et qu'il a fait à Brézel, l'an 1603.  
le 6 de mai. Son âge étoit grand. *Après Michel Ange, Van Dyck, pour le portrait.*



733 1 161 074





25 ADAM VAN OORT

*Fut un peintre renommé, en magnifiques ordonnances, et qu'on peut voir par divers  
ceuvres qu'on trouve sous les mains des amateurs il est en son pays pour son  
maître, nommé Lambert van oort, il est né en Anvers l'an 1557 et il mourut l'an 1641.*

*Isaacus Leendert pinxit.*

*Henr. Jansz. sculp.*

*Jo. de Wolff. cur.*





26. ABRAHAM BLOMAERT

Un très vaillant peintre, inventif en grandes, et petites figures  
passages, et animaux. eut un bon dessein; né à  
Gorckom, en l'an 1564.

Ab. Blomaert delit.

Ab. J. van Schell.

J. Maffius fecit.





20. ABRAHAM BLOMART

For the portrait of the author of the "History of the  
Republic of the United States" see the  
Catalogue of the Library of Congress.  
The portrait is by the artist, J. M. Smith.



27 TOBIE VERHAECHT.

Peintre en visages fort renommé par ses rares tableaux est qste premier  
maître de l'œuvre P. Paul Rubens est né à Anvers l'an 1566 et mourut 1631.

Il est en Colonne 14.

De son temps vivoit J. Maffius au cabinet







28 ADAM ELSHLIMLER

Natif de Francfort en l'an 1574. Fils d'un Tailleur, faisoit son apprenti-  
 sage chez un Chapeletier. Oulendach, grand d'origine, et d'un bon  
 palat, neveu même d'un maître de bon sens, artiste d'un El-  
 meur mélancolique, se trouvoit ordinairement dans les Celliers, ou en quel-  
 que Vile Ruine, exerçant de la façon son art, on s'en sou-  
 vent, mais extrêmement laborieux, avec une grande force et d'un diu-  
 maine. Il a été d'ailleurs, mais le monde est grand maître. Touchant sa vie  
 et celle de son père, mourut sans s'en aller par le monde une Remise, qui dure  
 à présent.





29. GUICHARD RHEMUS  
Excellent en grande science, et en tout abondant, ses inventions sont assez  
regardées par les hommes, qui en ont fait un grand usage, en son siècle, de sa  
Republique de Deloigne, et par ailleurs en son temps.  
Dessiné par le sieur de la Roche. Gravé par le sieur de la Roche.







30. PETRUS PAULUS RUBENS

Peter Paul Rubens, born in Siegen, Germany, in 1577, was a prominent Flemish Baroque painter, sculptor, and architect. He is known for his powerful depictions of mythological and historical figures, as well as his masterful use of chiaroscuro. Rubens was a member of the Académie Royale de Peinture et de Sculpture in Paris and was knighted by Charles I of England in 1630. He died in Antwerp in 1681.



10 LETTER PAULUS RUBENS

[illegible]





**JE FRANCOIS SNYDERS**

Un très excellent peintre en chasses, gibiers, et fruits. Il est né en l'an 1599. en Anvers  
 il a fait plusieurs magnifiques ordonnances des chasses et autres admirables ordonnances qui  
 ont été peints pour le Roy d'Espagne et aussi pour l'Archiduc Leopoldus Wilhelms et  
 plusieurs autres princes. Ses ouvrages ont été vendus en Italie et de plus long-temps en Hollande.  
 Au-dessus de son portrait.



31 FRANÇOIS SMITH

The first portrait of a man in a ruffled collar and a dark jacket. The image is framed by a thick black border.



52. GUILLAUME DE NIEULANT

Né le 14<sup>me</sup> Janv. l'an 1544. à la ville de Rouen, où il fit ses études de Droit & de Médecine. Il fut ensuite à Paris, où il fit ses études de Philosophie & de Médecine, & fut reçu docteur en Médecine l'an 1567. Il fut ensuite le meilleur médecin de la ville de Rouen, & fut élu syndic de la ville l'an 1575. Il mourut le 14<sup>me</sup> Mars l'an 1605. à l'âge de 61 ans. Il fut enterré dans l'église de Saint-Jacques de Rouen, l'an 1605. Il fut inhumé dans la chapelle de la Vierge, & fut enterré avec son corps l'an 1605. Il fut enterré avec son corps l'an 1605. Il fut enterré avec son corps l'an 1605.





THE  
LIFE OF  
JAMES  
MILN  
BY  
JAMES  
MILN  
1841



33 ANTHOINE VAN DYCK CHEVALIER DU ROY D'ANGLETERRE

Est né à Anvers l'an 1599 le 22 de mars, a été le plus fameux de nosse siècle.  
 en voit par tout de ses merveilleux fait en portrait en en tableau dont il a fait  
 son effort divin, c'est dommage que le mort n'ait eu un tel miracle de la nature  
 en un si bas âge, il mourut a Londres l'an 1642.

Ant. van Dyck peint.

Paul Pieter sculpt.

J. M. Goussier graveur.



33 ALEXANDRE VAN DYCK CHEVALIER DU ROY D'ANGLETERRE

Il est né à Anvers le 15 Mars 1632. Son père étoit un riche marchand de draps. Il fut d'abord destiné à l'état de son père, mais il se sentoit un penchant pour les lettres, & se fit élève de son oncle, qui étoit un homme de bien, & qui lui donna une éducation libérale. Il se fit ensuite à Paris, & y fut reçu à l'Académie de peinture le 15 Mars 1655. Il étoit alors âgé de vingt-trois ans. Il étoit d'un caractère doux, & d'une humeur agréable. Il étoit très-versé dans l'histoire naturelle, & dans l'histoire civile. Il étoit aussi un grand amateur de la poésie, & de la musique. Il étoit très-attaché à son pays, & à son Roi. Il étoit très-estimé de ses contemporains, & de ses successeurs. Il étoit très-aimé de ses amis, & de ses ennemis. Il étoit très-estimé de son Roi, & de son pays. Il étoit très-aimé de ses amis, & de ses ennemis. Il étoit très-estimé de son Roi, & de son pays. Il étoit très-aimé de ses amis, & de ses ennemis.





34 GERARD SEGERS

Il est expert peintre en pied il a fait beaucoup de belles pièces principalement en  
d'ordinaire à long temps d'œuvre en l'huile comme aussi en l'huile dans le Roy tel a son  
vère du père de l'œuvre de la maison royale, il est si d'œuvre a présent en l'œuvre  
ville de la naissance faisant il est de belles œuvres.  
Son Segers peintre. Pour l'œuvre d'œuvre. La œuvre d'œuvre.



34 GERARD SEGGER

The portrait of Gerard Segger is a reproduction of a painting by the Dutch artist Jan van Goyen. It depicts a man with long, curly hair and a beard, wearing a dark, patterned garment. The portrait is framed by a dark border.



35. ADRIAN VAN UTRECHT

Né en Anvers, l'an 1626 le 17 de Janvier, il fut un peintre fort estimé par tout, son  
 caractère est en Peintre, animalier, marine, et vrayement il étoit principalement le  
 plus grand peintre d'animaux et de bestes. On voit de son ouvrage dans le Roy de  
 France et en d'autres lieux. Il étoit aussi un grand portraitiste et étoit en France, par son  
 mérite et par son mérite, et il étoit en la Ville d'Anvers, l'an de sa mort l'an 1666.





ADRIAN VAN NELLE  
1641-1711  
Dutch East India Company  
Governor of Batavia  
1681-1682





ADAM WILLIAMS  
Born in 1811, at the village of Llanwrtyd, in the parish of Llanwrtyd, in the county of Denbigh, Wales.  
He was educated at the village school, and at the University of Cambridge, where he graduated in 1834.  
He was a member of the House of Commons from 1834 to 1841, and was again elected in 1847.  
He was a member of the Privy Council from 1841 to 1847, and was again elected in 1847.  
He was a member of the House of Lords from 1847 to 1854, and was again elected in 1854.  
He was a member of the House of Commons from 1854 to 1861, and was again elected in 1861.  
He was a member of the House of Lords from 1861 to 1868, and was again elected in 1868.  
He was a member of the House of Commons from 1868 to 1875, and was again elected in 1875.  
He was a member of the House of Lords from 1875 to 1882, and was again elected in 1882.  
He was a member of the House of Commons from 1882 to 1889, and was again elected in 1889.  
He was a member of the House of Lords from 1889 to 1896, and was again elected in 1896.  
He was a member of the House of Commons from 1896 to 1903, and was again elected in 1903.  
He was a member of the House of Lords from 1903 to 1910, and was again elected in 1910.  
He was a member of the House of Commons from 1910 to 1917, and was again elected in 1917.  
He was a member of the House of Lords from 1917 to 1924, and was again elected in 1924.  
He was a member of the House of Commons from 1924 to 1931, and was again elected in 1931.  
He was a member of the House of Lords from 1931 to 1938, and was again elected in 1938.  
He was a member of the House of Commons from 1938 to 1945, and was again elected in 1945.  
He was a member of the House of Lords from 1945 to 1952, and was again elected in 1952.  
He was a member of the House of Commons from 1952 to 1959, and was again elected in 1959.  
He was a member of the House of Lords from 1959 to 1966, and was again elected in 1966.  
He was a member of the House of Commons from 1966 to 1973, and was again elected in 1973.  
He was a member of the House of Lords from 1973 to 1980, and was again elected in 1980.  
He was a member of the House of Commons from 1980 to 1987, and was again elected in 1987.  
He was a member of the House of Lords from 1987 to 1994, and was again elected in 1994.  
He was a member of the House of Commons from 1994 to 2001, and was again elected in 2001.  
He was a member of the House of Lords from 2001 to 2008, and was again elected in 2008.  
He was a member of the House of Commons from 2008 to 2015, and was again elected in 2015.  
He was a member of the House of Lords from 2015 to 2022, and was again elected in 2022.









# 38 NICOLAS KNYPFER

Peintre et graveur en France. Il fit son apprentissage à Liège, chez Tournement  
Dessin son père, et de depuis à M. de la Haye. Il vint à Paris, sous le règne de  
Louis, chez M. de la Haye. Il se fit une grande réputation par ses  
portraits de Rois de France, et par autres grands Princes et personnes illustres.

Paris l'année 1660.

T. & B. de la Haye.

Jeune Homme en robe.





18. NICHOLAS KNAPPEN

Portrait of Nicholas Knappen, a Dutch merchant and explorer, circa 1600. The portrait is a woodcut, showing a man with long, dark, wavy hair, wearing a dark, patterned garment with a white collar. The portrait is framed by a dark border.





MISS ELLEN  
Portrait of Miss Ellen, daughter of the late Mr. [illegible] of [illegible] County, Ireland. She was born in 1780 and died in 1860. She was a devoted Christian and a member of the [illegible] Society.

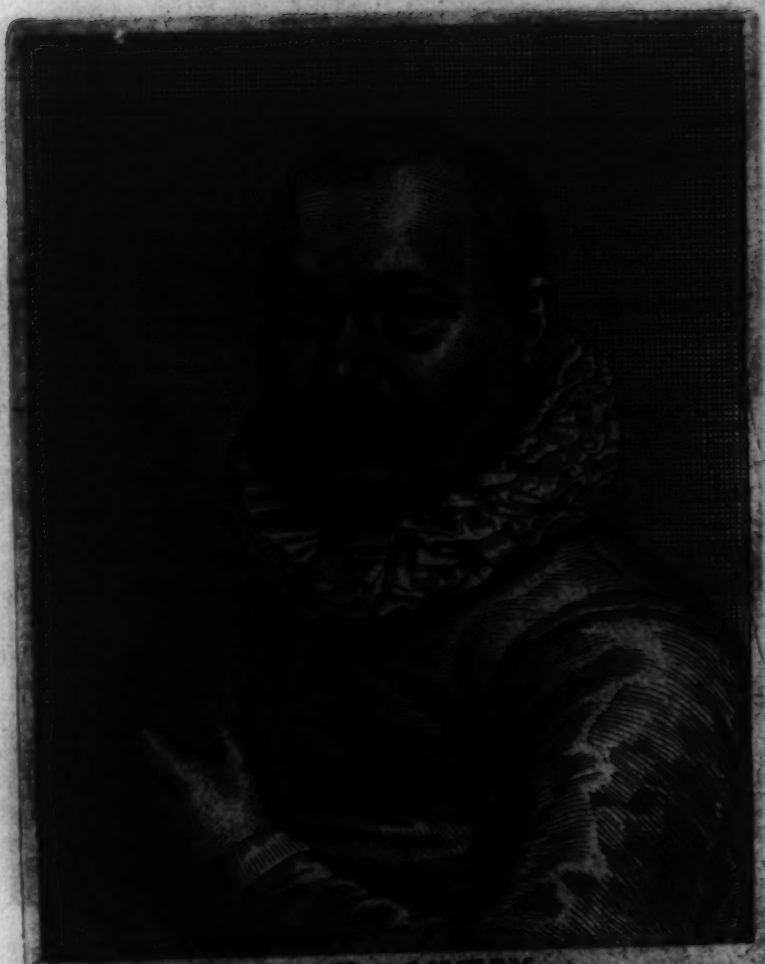
Portrait of Miss Ellen, daughter of the late Mr. [illegible] of [illegible] County, Ireland. She was born in 1780 and died in 1860. She was a devoted Christian and a member of the [illegible] Society.







JOHN WATTS, ESQ.  
OF THE BARR, LINCOLN'S INN  
BORN 1740, DIED 1800  
WAS A MEMBER OF THE  
SOCIETY OF FRIENDS  
AND A ZEALOUS  
ADVOCATE OF THE  
CAUSE OF HUMANITY  
AND LIBERTY



**ROELANT SAVERY**  
A. Sa. un peintre en son temps des animaux, et autres machines, et les  
plus belles, les plus belles, sont bien attendus de les amateurs de la peinture  
et de la sculpture. Il a été peintre de l'Empereur Rodolphe second.  
A. Sa. un peintre en son temps.

To. Maffei del. et incis.





II ROBERT L. GARY

A full-length portrait of a man in a suit and tie, standing with his hands in his pockets. The man is looking slightly to the right. The background is a simple, light-colored wall.



42. HENRY VAN DER BORCHT

De Brusseles on il naquit l'an 1523. Lors il fut comencé en Allemagne par les troubles l'an 1536. et après il est allé en la Pologne chez Gilles de Hildesburgh. Puis retourné d'Italie il a demeuré à Francfort sur le Main jusqu'en l'an 1560. puis est venu demeurer à Francfort au Palatinat. étant aussi un amateur admirable de toute sorte de raretez et antiquitez, aussi que le Comte d'Arundel le Chercheoit pour les rares pierres et Curiositez qu'il avoit en de luy. tant en Medailles que Pinces et autres sortes d'Antiquitez.

Henry van der Borcht même peint. W. Heller fecit. 1600. Vivant d'après nature.



JOHN WILKINS, F.R.S.  
A portrait of John Wilkins, a natural philosopher, astronomer, and linguist. He was a member of the Royal Society and is known for his work on the "Universal Character" and his translation of the Bible into a universal language.





43 JACOB BACKER

Est un excellent peintre en grande, fort inventif et bon coloriste qui s'estant bien  
bien pour faire un bon nature et est fort adroit pour faire un portrait d'un saint  
de la ville de Haarlem en son état et il se tient à Amsterdam.

Jac. Backer delin.

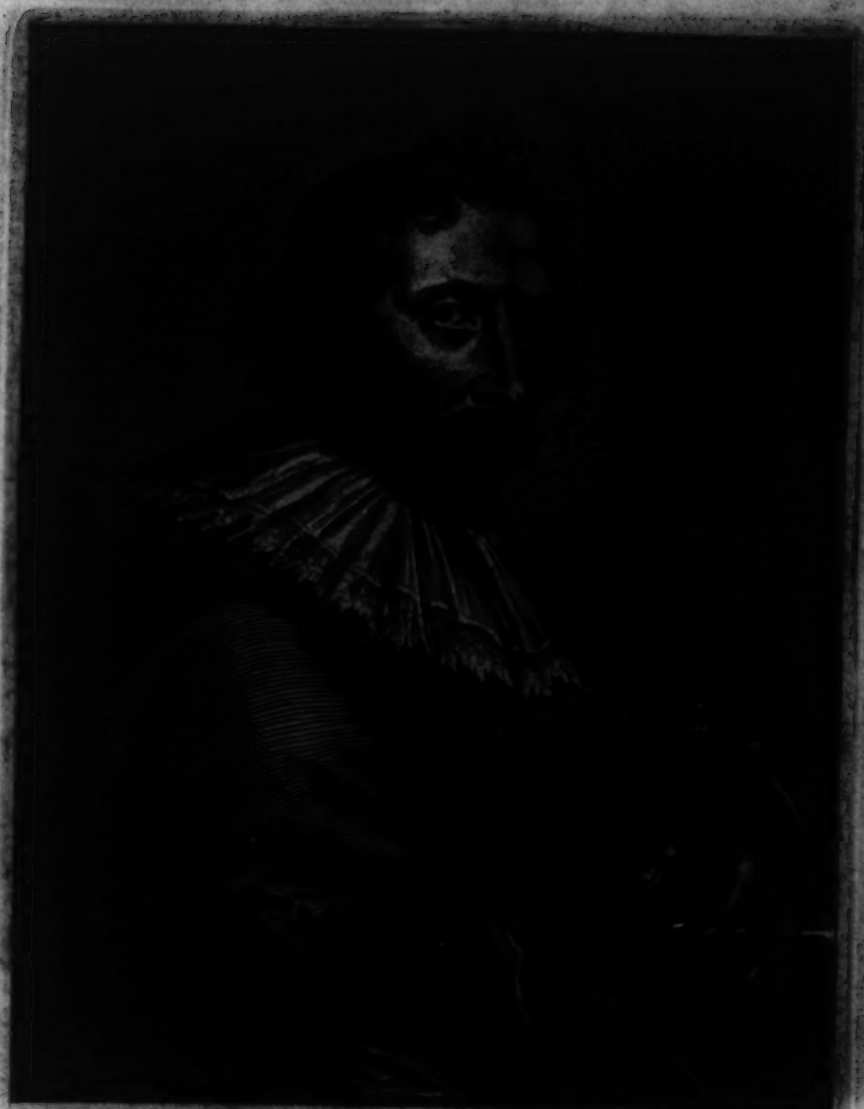
Est. Baillie sculp.

La Haye au canal.



13 JACOB BACCHER  
Es ist ein Bildnis eines Mannes, der in der  
Kunst der Malerei sehr geübt war.  
Er hat eine sehr schöne, weiche  
Gestalt und ist sehr geistreich.

Das Bildnis ist von einem  
Maler aus der Zeit des  
Renaissance gemalt.



DEODATE DEL MONT

*Noble-dame, du Duc de Nimbourg, son parrain et architecte, generale, pour quelques  
annees, par l'aduy des Sereniss. Archiducs Albert et Isabelle, des quelles il fut  
entretenu sa vie durant, mourut en Anvers. l'an 1693.*

*Deodate del Mont parrain*

*C. Vanden Scheep*



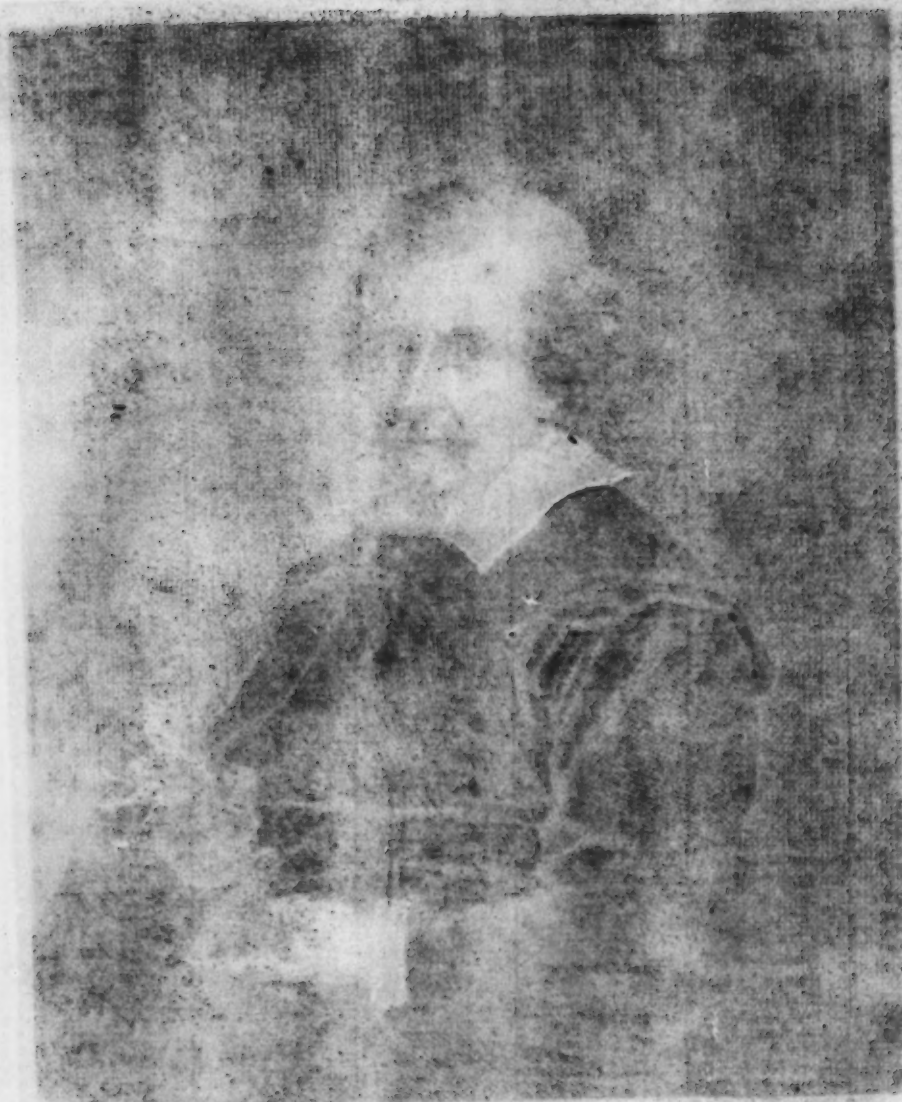


DEODATE DEL MONT



DAVID TENIERS - JEUNE.

Né à Bréda l'an 1610. ou ayant appris l'art de peinture sous P. Rubens, et Adam Elsh. etc.  
 devint Maître des excellents et renommés en toutes sortes de grandes, et petites figures, et  
 paysages, et mourut l'an 1649.



Portrait of a man, possibly a historical figure, wearing a dark coat and a white cravat. The image is heavily degraded with significant noise and grain, making details difficult to discern.





46. ADRIAN VAN NIEULANT

Tout les portraits en petites figures et portraits. Il a fait beaucoup de portraits  
de vint le portrait d'un homme son commencement à l'âge de Amsterdam  
chez Pierre d'Amsterdam et après François de la Haye et après d'Amsterdam  
d'après d'Amsterdam et après d'Amsterdam et après d'Amsterdam





47 FRANCISCO PADOANINO

Mort de Padoue peintre admirable de grande figure, et si supérieur aux inven-  
tions, son portrait est si qu'il se montre par les portraits de Crato d'Arendel,  
et de sa femme, il se tient ordinairement à Rome, et maintenant il n'est  
d'ailleurs à Padoue.

P. Paduanus delin.

L. Maffei fecit et sculpsit.





ONTARIO, CANADA



48 PIERRE FRANCHOYS.  
Il estoit fort bon peintre natif de Malines, et mourut le 11. d'Aoust l'an 1634.

Lucas Franchois pinxit

C. Vanden Stulp



FRANCIS FRANKLIN  
FRANCIS FRANKLIN





49 JEAN BOTH

Bon painctre en paysages bien ordonnées, a la veue bien douce,  
 les devants fort et bien colorées garnies des figures, et ani-  
 maux bien entendues. se tient maintenant a Virrechi ville de sa naissance.

Abt. Willers. pinxit.

c. 16. annis. 1649.

1. M. J. J. m. d. l. i.



JEAN BOTT

Les érudits en langues grecques et latines le savaient bien  
les érudits en grec et en latin le savaient bien  
les érudits en grec et en latin le savaient bien  
les érudits en grec et en latin le savaient bien



**50 DAVIT BECK**

*Peintre, et Valet, de Chambre de la Serenissime Reine de  
Suede, enuoié de Sa Ma: pour peindre les personnes  
Illustres de la Chrestienté. natif de Delft en Hollande.*

*David Beck peint*

*par son portrait*

*Isa. Maissier del.*





20 DAVIT BECK

Portrait of David Beck, a member of the Swiss Confederation, 18th century. The portrait is a black and white engraving, showing a man with long, wavy hair, wearing a dark coat and a white cravat. He is looking slightly to the right. The portrait is framed by a dark border.



57 GERARD HONTHORST

Est né à Utrecht l'an 1632. Son père peignoit en miniature et portoit un nom qui luy estoit  
 utile se faisant pour plusieurs Contre-maîtres des choses singulières comme par exemple à la fin de sa vie  
 avec son maître pour aller pour le Roy son maître pendant la vie du Roy de Danemarck  
 beaucoup de fort belles choses se trouvent en la Bibliothèque de son Altesse le Prince  
 d'Orange son maître sous Abraham Bloemaert.  
 Son style est grand. Ses de table sont. Le Roy son maître.









25 THOMAS WILBERT DOBBS

1. The first of these is the fact that the majority of the population of the United States is of European descent. This is a fact which has been recognized by the Government and the people of the United States for many years. It is a fact which has been recognized by the Government and the people of the United States for many years. It is a fact which has been recognized by the Government and the people of the United States for many years.



**BONAVONTRE PLETERS.**

*Tres bon Peintre de Mer, Galies, et Tempêtes, et de  
 bien ains nauires, galies, et Batailles sur Mer. Ouy, et Corvont  
 ses pteignements sont deues, suict bien les Villes, et Chateaux  
 on voit par tout. Beaucoup de ses œuvres dans les Maisons des  
 amateurs, il est natif d'Anvers, et fut né en l'an 1614.*

*Isaacus Hysen pinxit et incudit.*

*W. J. de W. fecit.*





JOHN H. HARRIS  
The Hon. John H. Harris, U.S. Senator from  
Maine, 1875-1881. Born in 1818, he was  
a member of the Maine House of Representatives  
from 1848 to 1852, and of the U.S. House of  
Representatives from 1853 to 1855. He was  
elected to the Senate in 1875 and served  
until 1881.



54 FRANCOIS WOUTERS  
Portrait d'un homme, les mains croisées, vêtu d'une robe à manches larges. Le fond est sombre et indistinct.



THOMAS HOWARD  
1721-1791  
Portrait of Thomas Howard, 1st Earl of Arundel, by Sir Godfrey Kneller, 1688.







1900







Portrait of a woman, possibly a noblewoman, wearing a large hat and a dark dress with a white collar. The text below the portrait is illegible.



**57 JACOBUS VAN ES**

*Principal excellent en fraiche passion cingez et faine les  
quelles il fait extrêmement bien et naturel d'admirer a l'homme  
y estant ne.*

*Comme d'homme pais et mode.*

*de l'aller fice.*



MR. RAY, NEW YORK

STUDIO OF THE ARTIST, NEW YORK





**SB ADRIANVS DE BIE**

*Peintre bien estimé en grandes figures et autres ordonnances,  
Pere de l'Auctheur de ce liure, qu'il at demeure long temps  
en Italie etc: né dans la ville de Lyere en l'an 1594.*

*Petrus Maerpiet*

*Lucas Verbeemans inu. sculpit*



28 ADRIANUS DE BIE

Adrianus de Bie, geboren te Amsterdam den 10. April 1684.  
Hij was een zoon van den heer Adrianus de Bie, van  
Amsterdam, en van de vrouwe Maria de Bie, van  
Amsterdam.



### ADRIAEN VAN VENNE

Natiſſe de Delft en l'an 1599 a pris ſon Commencement aupres de Simon Velſch a Leyden et de la chae Irongnietus van Dieſt. Excellent Peintre en blanc et noir ſuivant ſon Maſtre. s'eſt accorde de telle facon en ſon eſpade quil a fait de Chaeſſes pour le Roy de Denemarcq auſſi ſon Altesſe la Princeſſe d'Orange a deſſeſſes Chaeſſes de ſa main et beaucoup d'autres Princes et grandes Seigneurs, mais ces plus belles manieres ſont eſte en blanc et noir il eſt bien peinte ces ſes deſſes pour ces ſeigneurs qui il a fait il tiret ſa Reſidence ala Haye.

De ſon ſon peindre

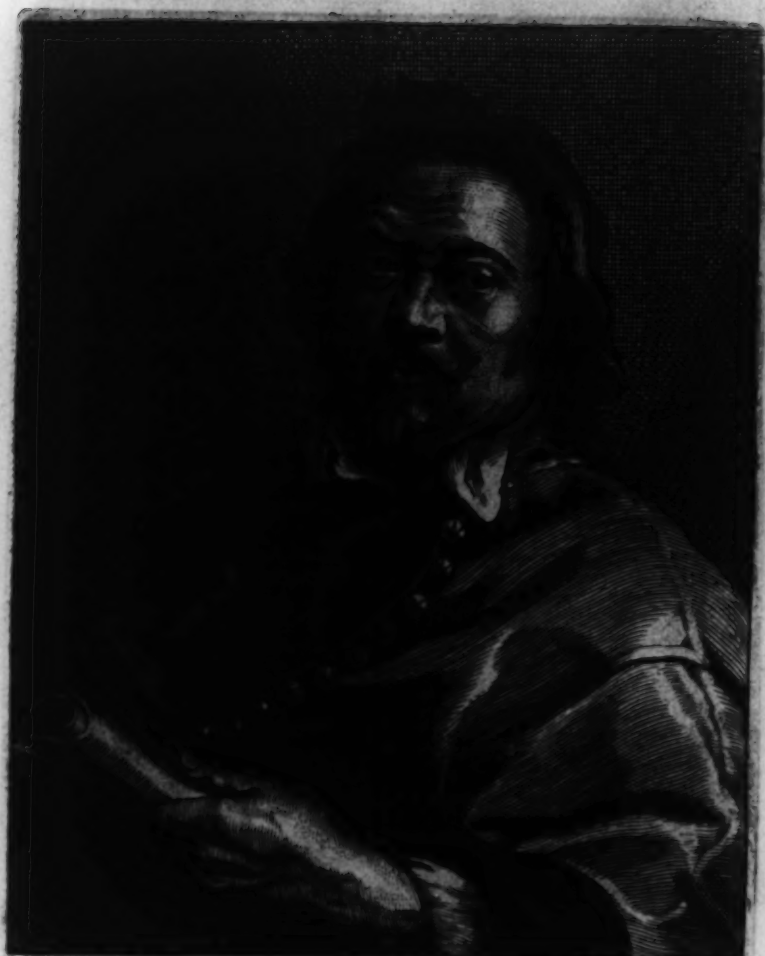
De ſon ſon peindre

De ſon ſon peindre





THE  
LIFE  
OF  
JAMES  
MILN  
BY  
JAMES  
MILN  
ESQ.  
OF  
GLASGOW  
IN  
SCOTLAND  
AND  
OF  
PARIS  
IN  
FRANCE  
IN  
THE  
YEAR  
1791  
BY  
JAMES  
MILN  
ESQ.  
OF  
GLASGOW  
IN  
SCOTLAND  
AND  
OF  
PARIS  
IN  
FRANCE  
IN  
THE  
YEAR  
1791



# 60 JACQUES IORDAENS

Deux fois peindre en grand, fût son œuvre son esprit relevé par la belle manière de peindre.  
 Il imita en tous sens d'ordonner ce qui en fait le plus grand mérite et d'autant plus  
 de belles choses en continuant pour le Roy de Sardes, et plusieurs autres princes et seigneurs.  
 Il na à Anvers l'an 1594, le 14 de May, a fût son apprentissage chez son beau-père Adam van  
 Oort, tenant sa demeure en la ville de sa naissance.  
 La. Leclercq peintre.      Peint de l'air, sous le.      Le. Moyssine exécuté.



JOHN RUSSELL, 1st Duke of Bedford  
c. 1700. Oil on canvas. National Portrait Gallery, London.





**GASTAE DE CENNE**  
 Nais d'Anvers en l'an 1585. a esté disciple de Raphaël Colen a  
 Bruxelles, et at tellement surpassé son Maître en l'art de Peinture, qu'il  
 s'est rendu un des meilleurs maîtres de notre siècle, dont ces chefs d'œuvre  
 qu'on voit par tout en sont les témoins, principalement a Bruxelles, où  
 se sa demeure, il a esté peintre de son Altesse le Prince Cardinal Ferdinand.  
 Aug. a fait son Portrait, et aussi de beaucoup d'autre Princes, il est enco  
 r honoré en son estude par des belles œuvres.  
 Adrien van Dyck peint. Le Roy. Louis. Le Roy. Louis.



10



**BALTHASAR GERBIER**

Il a été maître en administration et a donné son temps en Italie il fut peintre du Duc de  
Bourbourg et après du Roy d'Angleterre le quel lui fit le Chevalier par sa vertu et après  
Ayant à Bruxelles l'an 1604 de L'ambassadeur de la Germanie il est natif d'Amers  
l'an 1592

Ant. van Dyck peint.

Jean-Maître recut.





Dr. BALTHASAR OZNIER  
The first portrait of the celebrated physician, Dr. Balthasar Oznier, who was born in the year 1680, and died in the year 1750. He was a Frenchman, and was one of the most distinguished physicians of his time. He was also a writer, and his works are still highly valued.

Portrait of Dr. Balthasar Oznier

Portrait of Dr. Balthasar Oznier



### LEONARD BRAMMER

Né de Delft, en l'an 1598, il a demeuré long temps en Italie dedans la Court du Prince Marie Farnese, où il a fait beaucoup de ses amours en grand et en petit. Il a fait aussi quelques piéces pour le Cardinal Sobello, d'Italie il est venu a Delft et il a fait quelques piéces a l'usage pour son Altesse le Prince d'Orange Frédéric Henri et pour son Exe. "L'entre Maurice de Nassau, et autres Princes. Les autres piéces.

Les autres piéces. Les autres piéces.



THE UNIVERSITY OF CHICAGO





**CORNELIO POULENBOROUGH**

*Né le 17 Mars 1610, d'une très parfaite, et admirable, en petite figure, et animée: et les enfants  
 sous il les fait fort naturelles, les ruines, paysages, et généralement tous très beaux, il a  
 toujours long temps continué: et en l'an 1637, il fut demandé par le Roy d'Angleterre  
 selon d'un ou il a fait pour le Roy, quelques tableaux, et laissa vivre à Utrecht.  
 Car Poulenbourg delin. Cor. Willemsz sculp. H. Meysser sculp.*

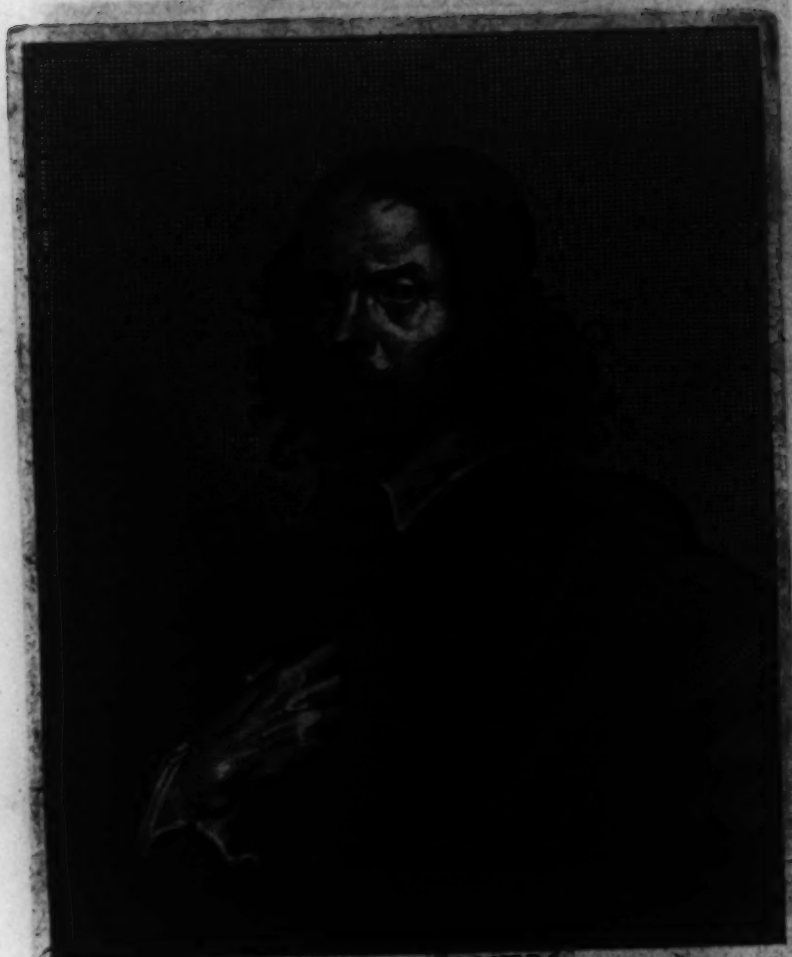






[illegible]

*[Faint, illegible handwritten notes at the bottom of the page.]*



# IOANNES COSSIERS

Peintre, naturel d'Amers, est né l'an 1613. Il a eu son commencement de son art pour maître Corail, de Vro. Il est devenu fort excellent. Ce qui témoignent ses peintures qu'il a fait en plusieurs Eglises tant pour le Roy d'Espagne, que pour le Prince Cardinal et pour l'Archiduc Leopold Guilielm et plusieurs autres Princes et Seigneurs.

Dans le Palais Royal.



*[Faint, illegible text from bleed-through]*





67 DAVID BALLII

At en son origine a Leyden ou il tient encor sa residence.  
il est un fort bon peintre en pourtraicts, et en ses crayons  
estant fait en la desseins a la plume etc.

David Ballii pinxit.

Cecur. Voulans sculp.

In M. offinae etc.





**HERMAN VAN DEN BROEK**

Natif de Rotterdam en l'an 1609. un bon peintre en paysages.  
 au commencement il faisoit paisans, paisannes, et granges  
 mais à present il a sa seule delectation en paysages sa residence  
 n'est plus en Rotterdam est en la ville d'Amsterdam.





HERMAN SAUTTER

Notre de Rotterdam en son honneur en 1840  
un commencement il faut pour son honneur  
mais il faut de la force en son honneur  
et on le voit à l'œuvre.



69 JEAN VAN BRONCHOERST

Voilà le portrait de Jean Van Bronchoerst, qui a été peint en verre, mais  
 les petites figures sous quelques bons effrayants, par la grande lumière est devenu un  
 trait d'un portrait en figure. Qui bon de figurer, car il en peut être par son caractère.  
 Jean Bronchoerst de la... de la... de la...



JEAN VAN BRONCKHOEST  
Portrait of a young man, 1650. Oil on canvas. 16 x 12 cm. The young man is shown from the chest up, looking slightly to the right. He has curly hair and is wearing a dark, patterned garment. The background is a simple, light-colored wall.

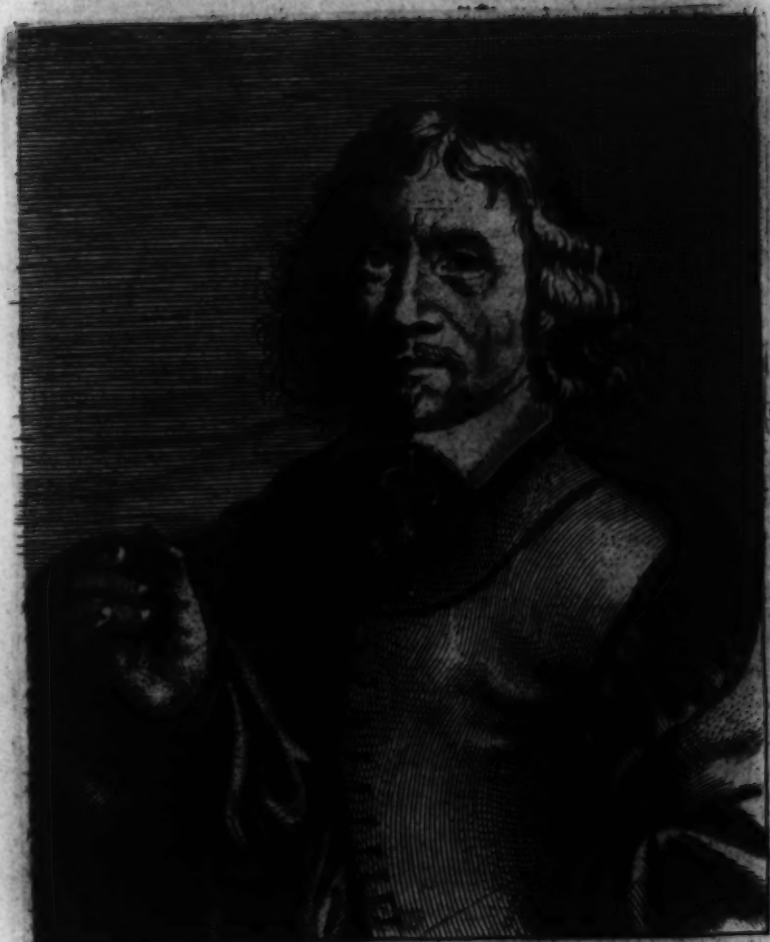






NO ALPHABETIC INDEX

1. The first step in the process of the formation of the new state is the declaration of independence. This is a formal statement by the people of the new state that they are no longer part of the old state and that they are now a separate and sovereign entity. This declaration is usually made by a representative body of the people, such as a congress or a parliament, and is often accompanied by a declaration of the reasons for the declaration.



77 **PIERRE BOUCHER DE RI.**  
*Né à Amsterdam l'an 1664. Médecin en particulier de Sa Maj.<sup>te</sup>*  
*Vladislaus IV. du nom Roy de Pologne, et Suède, etc.*  
*Par J. Bouché de Ri graveur* *Par H. Goussier del.*





VI. Les arts et métiers  
dans les communes de la région  
de la Loire et de la Saône  
et du Rhône.



# 72. DANIEL VAN HEIL

est né de Bruxelles son père est bon peintre en pastel et travaille bien  
en oil, de même les maisons et villes de la ville, ce qui se peut reconnaître  
par beaucoup de tableaux qu'il a fait.

Jean Bapt. van Heil peint.

Frederic Boutele sculpsit.

Jean Massieu vendit.



25 DANIEL VAN HEIL

Portrait of Daniel van Heil, a Dutch painter, 1670-1740. The portrait shows a man with a beard, wearing a dark coat and a light-colored cravat. The image is framed by a decorative border.

Portrait of Daniel van Heil, a Dutch painter, 1670-1740. The portrait shows a man with a beard, wearing a dark coat and a light-colored cravat. The image is framed by a decorative border.









**JACQUES D'ARTHOIS.**  
*Né à Brucelles l'an 1513. ou il tien sa résidence, ses peffices en  
 grande et petite forme font tenu entre les plus paffons de Flandres.*

*Par de Loh.*

*Par de Loh.*





13  
[Illegible text on label]



Portrait of a woman, likely a member of the Van Lint family, as indicated by the text below. The text is in French and describes the subject's lineage and social status.

Portrait of a woman, likely a member of the Van Lint family, as indicated by the text below. The text is in French and describes the subject's lineage and social status.



162. **PURBE VAN LINT**  
Trenton, N.J. 162. **PURBE VAN LINT**  
The portrait of Purbe van Lint is a black and white engraving. It depicts a man with long, curly hair and a mustache, wearing a dark, high-collared garment. The portrait is framed by a dark border. Below the portrait, there is a caption in Dutch: "162. **PURBE VAN LINT**". The text is written in a small, serif font. The background of the page is a light, textured paper.



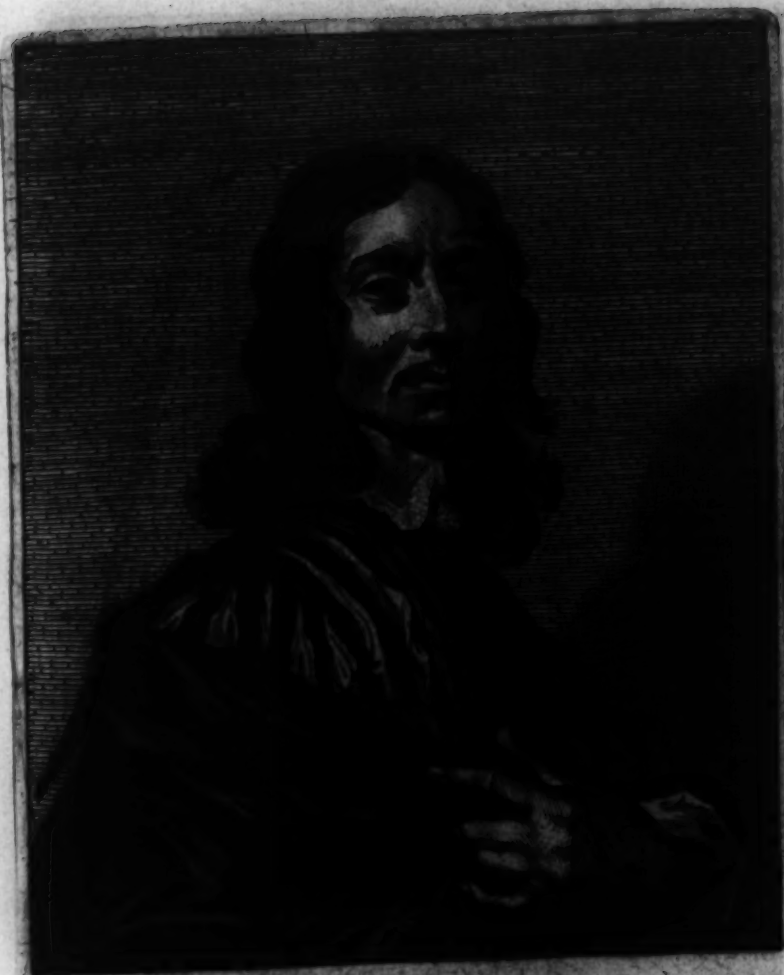
1702/03

1702/03





JOSEPH HICKMAN  
Portrait of Joseph Hickman, Esq. by J. H. Hickman. Engraved by J. H. Hickman. 1810.



# **NICOLAS DE HÉLT STOCADÉ**

Prit sa naissance à Alençon en l'an 1519. il a demeuré quelque temps à Rome  
et à Venise et de là il est venu prendre sa résidence en France où il a fait  
des si belles œuvres qu'il a été estimé digne d'être reçu Peintre de Sa  
Majesté Très-chrétienne

*Portrait de Helt Stocade peint.*

*Donné l'ode gravé.*

*Le. Moyssine curé.*



➤ NICOLAS DE BERT STOCARD



74 GONZALO COQUES

Né en Anvers, l'an 1614. et après son des Cours le Doye David Ryckaert son beau  
 Pere, ou il a tellement avancé son estude que le Roy d'Angleterre l'a employé pour  
 enquer de ses places. Le duc de Brandebourg son delectable frere et le prince Dorange en  
 faisoient grand cas; sur ordonnance des cardinaux, et sur contrainte en parti, admirable.  
 Gonzalo Coques peint. par le peintre Philippe. Lequel ne sçait pas.





74  
CONRAD COOPER

The following is a list of the names of the persons who have been  
admitted to the office of the Secretary of the Board of Education  
since the last report of the Board. The names are given in the  
order in which they were admitted, and are followed by the date  
of admission. The names are given in the order in which they were  
admitted, and are followed by the date of admission.



**DAVID TENIERS**

Un très excellent peintre en petite figure et paysage il a fait des remarquables  
 peints pour le Roy d'Espagne jusqu'à autre Roy, de même pour Charles  
 des Leopold, Guillaume, d'Orange de Gand, et le Prince d'Orange Guillaume et  
 plusieurs autres Princes, d'Espagne, et Amateurs de l'art ont beaucoup de ses œuvres  
 Il est né d'un père Louis Teniers ou son père, pour en dire.  
 De son père Louis Teniers ou son père, pour en dire.

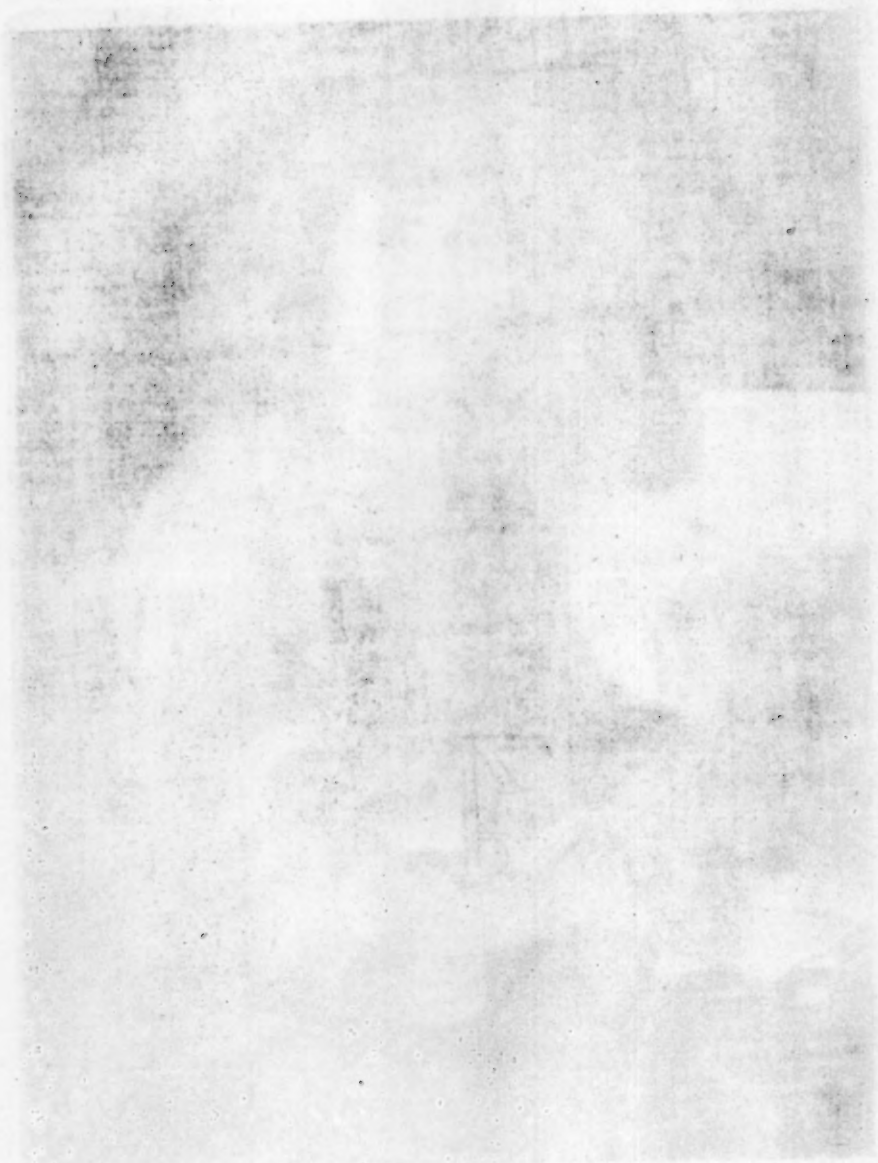




ROBERTUS VAN HONCK.

Contrôleur des fortifications pour le service de sa Maj<sup>te</sup> en Flandre ex. police extraordinaire en peines, figures, etc.  
 Jean, officier des armées et grand Seig<sup>neur</sup> pour leur service au d<sup>eu</sup>x de ville d'Anvers.  
 C. Coudereau sculp<sup>t</sup>.





22

THE PHOTOGRAPH OF THE ...  
... OF THE ...  
... OF THE ...



81 JEAN BAPTISTE VAN HEIL

son premier, inventif en ordonnance de devotion, peinte et d'admirer, saint Men un pourtrait,  
 et qu'en poult voir a Brugeselles dont il est ad les 169 et frere de Daniel et Leo  
 van Heil, tante brule en vie.

Le Bapt. van Heil gisant.

fin. Le Bapt. gisant.

Le Bapt. gisant.



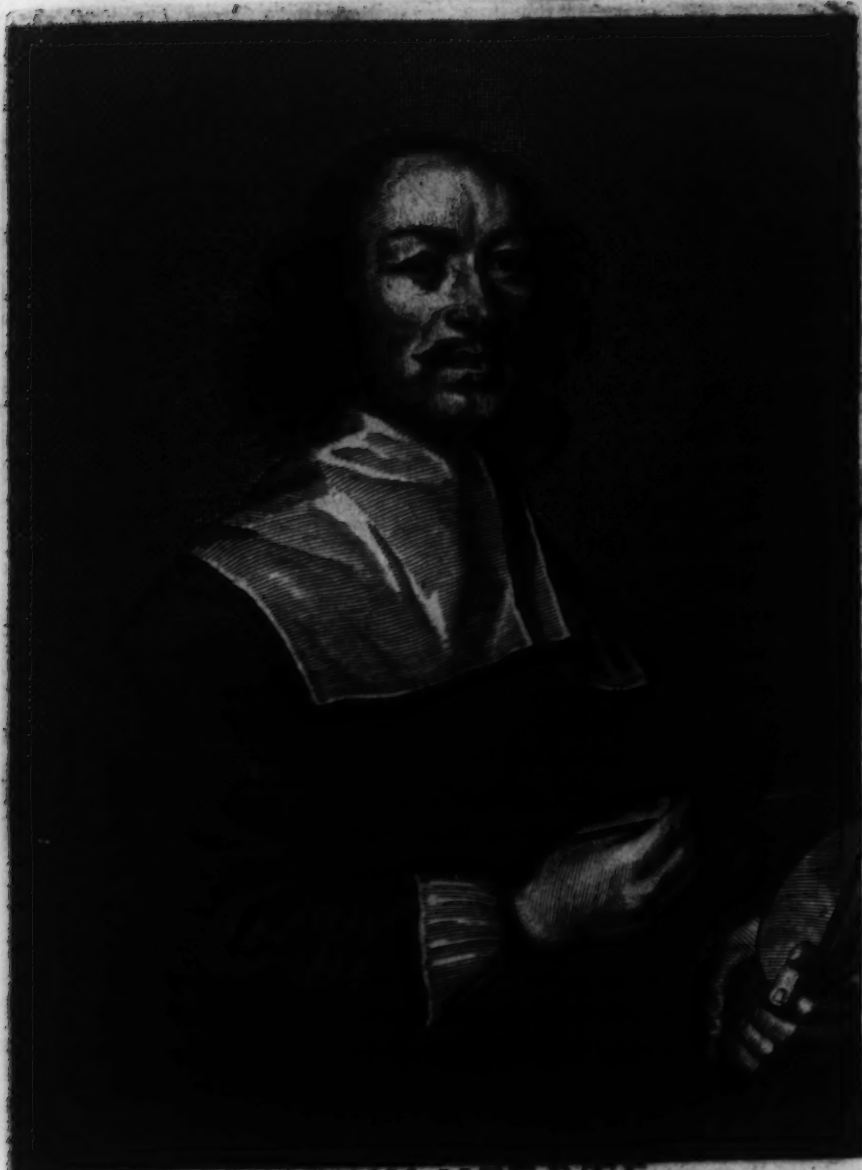
Portrait of a man in 18th-century attire, possibly a military officer.



82 JEAN PHILIPPE VAN THIERLEN  
 Seigneur de Couwenberch, etc. il est né à Malines, l'an 1618. a esté disciple  
 du très-fameux peintre P. Daniel Zegers de la Compagnie de Iesus, apres laquelle  
 il est devenu peintre tres estimé en fleur. dont ses tableaux en rendent les témoignages.  
*Erasmus Stephanus pinxit* *Richard Colla fecit*

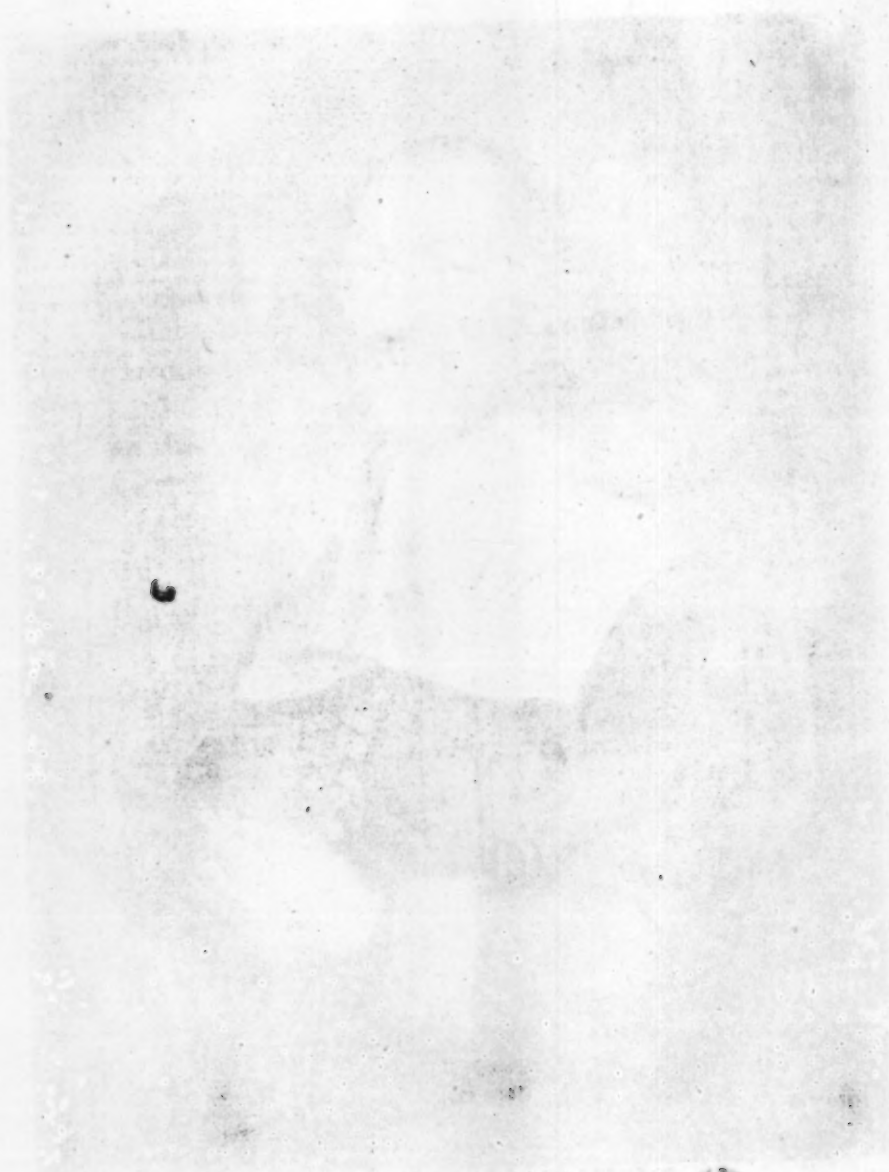






83 PETRVS MEERTE  
Pictor Bruccellenfis

*clauken fecit.*



THE NEW YORK  
PUBLIC LIBRARY



# 84 IOANNES PEETERS

Tres-bon Peintre de Mers, calmes et tempestes batailles  
sur mer, Galeres, Villes, et Chateaux etc.

fort rares, et bien estimpées par tous pays, principalement  
des amateurs et grands Seigneurs. demeurant en Anuers  
Ville de sa naissance, né l'an 1624.

*Les Vies des maîtres peintres de l'école de l'Anvers et de l'école de l'Anvers*





JOHANNES PETERS

The portrait of Johannes Peters is a reproduction of the original painting by the artist. The subject is a man with long, wavy hair, wearing a dark, patterned garment. He is holding a large, light-colored object, possibly a book or a piece of fabric, in his hands. The portrait is framed by a simple border.



85 IOANNES VANDEN HECKE

Peintre tres-renomme en grandes et petites figures fleurs, fruits, animaux et  
autres ordonnances bien Estimees pour leur rarete; qui a demeure plusieurs ans en  
Italie et a esté peintre de Duce de Bracciana etc. demeurant en Anvers.

*Peintre de Duce*

*Car. Vanden Hecke*





96

LVCAS FRANCHOYS

Peintre tres expert et renommé en grandes ordonnances, et portraits, né à Malines.

Lucas Franchis pinxit.

Corn. Vrombier sculp.





88



87 CAROLVS VAN SAVOYEN,  
 Peintre extraordinaire en petites figures principalement  
 en nues grandement estimez Nasquit dans la Ville  
 d'Anvers demeurant en Hollande.

C. van Savoyen fecit 1655. f. 10.

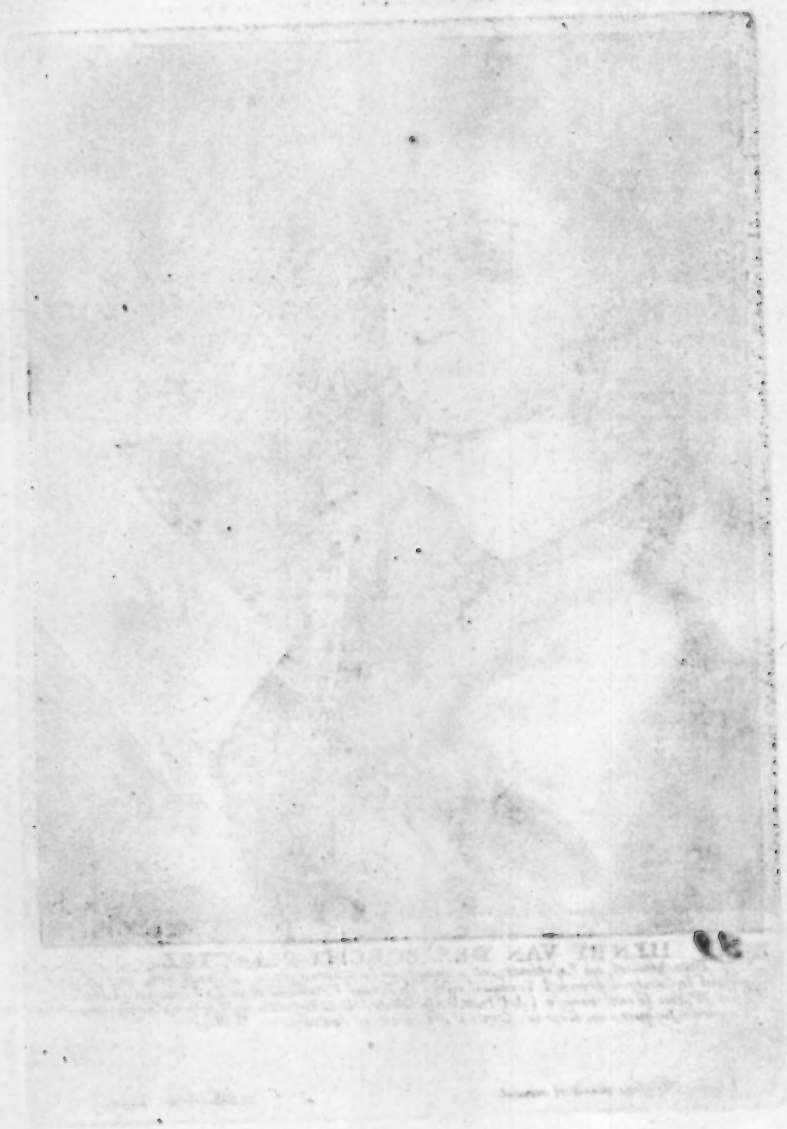


















Portrait of a man, possibly a member of the French Academy, wearing a wig and cravat. The text below the portrait is a French inscription, likely a dedication or a description of the subject. The text is written in a cursive script and is partially obscured by the image of the portrait.



21 GEORGIUS VAN SON

Peintre Excellent en Fruits, Fleurs &c. qu'il demeure à Anvers ou fut né en l'an 1622.

R. Goussier peintre

Georgius Van Son sculpteur



GEORGE VAN ZON  
12  
Portrait of George Van Zon, a member of the Van Zon family, taken in 1912.



JEANNE VAN KESSEL.  
 Femme de M. VAN KESSEL, Officier d'Artillerie, en l'an 1810, fut promu au grade de premier sous-lieutenant  
 et autres honneurs en miniature, et Capitaine d'une Compagnie  
 de bourgeois dans la ville d'Amsterdam, en l'an 1811.







23 IOANNES VAN KESSEL  
 Né dans la Ville d'Anvers en l'an 1626. peintre très renommé en fleurs,  
 petits animaux etc. lesquelles sont fort estimées pour leur curiosité.  
 Le plus petit



JOHN VAN KESSEL



# **HENRY BERCHMAN**

Né en la ville de Clunder jadis proche de Willemstad. Il fut disciple de Philippe Wouerman Peintre extraordinaire en Bannières en la ville de Harlem. Puis après il fit son apprentissage en Peinture ou Figures chez Thomas Willebrord et Jacques Jordens en Amster. Ses Peintres sont fort estimés, particulièrement ses Bannières. Il tient sa résidence à Rotterdam en Hollande.

H. Berchem pinxit.

C. Willebrord sculp.

J. Jordens excudit.





JOHN H. HARRIS  
JOHN H. HARRIS, President of the American Society for the Advancement of Science, 1880-1881.  
He was born in New York City, and was educated at the University of the City of New York.  
He was a member of the American Academy of Arts and Sciences, and the American Philosophical Society.  
He was a member of the National Academy of Sciences, and the National Academy of Medicine.  
He was a member of the American Association for the Advancement of Science, and the American Association of Anatomists.  
He was a member of the American Association of Pathologists, and the American Association of Physicians.  
He was a member of the American Association of Surgeons, and the American Association of Dentists.  
He was a member of the American Association of Lawyers, and the American Association of Judges.  
He was a member of the American Association of Clergymen, and the American Association of Ministers.  
He was a member of the American Association of Teachers, and the American Association of Professors.  
He was a member of the American Association of Scientists, and the American Association of Scholars.  
He was a member of the American Association of Artists, and the American Association of Writers.  
He was a member of the American Association of Musicians, and the American Association of Actors.  
He was a member of the American Association of Athletes, and the American Association of Sportsmen.  
He was a member of the American Association of Travelers, and the American Association of Explorers.  
He was a member of the American Association of Adventurers, and the American Association of Discoverers.  
He was a member of the American Association of Inventors, and the American Association of Engineers.  
He was a member of the American Association of Architects, and the American Association of Builders.  
He was a member of the American Association of Manufacturers, and the American Association of Merchants.  
He was a member of the American Association of Bankers, and the American Association of Moneylenders.  
He was a member of the American Association of Lawyers, and the American Association of Judges.  
He was a member of the American Association of Clergymen, and the American Association of Ministers.  
He was a member of the American Association of Teachers, and the American Association of Professors.  
He was a member of the American Association of Scientists, and the American Association of Scholars.  
He was a member of the American Association of Artists, and the American Association of Writers.  
He was a member of the American Association of Musicians, and the American Association of Actors.  
He was a member of the American Association of Athletes, and the American Association of Sportsmen.  
He was a member of the American Association of Travelers, and the American Association of Explorers.  
He was a member of the American Association of Adventurers, and the American Association of Discoverers.  
He was a member of the American Association of Inventors, and the American Association of Engineers.  
He was a member of the American Association of Architects, and the American Association of Builders.  
He was a member of the American Association of Manufacturers, and the American Association of Merchants.  
He was a member of the American Association of Bankers, and the American Association of Moneylenders.



*J. B. Huet sculp.*

ss Simon Vouët.



Dr. Samuel Johnson



*P. Baudouin fecit*

96 *Peeter Testa.*





de Becker Testis



*J. M. W. Turner del.*

97 Peter Brugel.



Dr. Robert Bridges



*Phil. Brouwer fecit. J. de Witt sculpit.*

98 Cornelis Le Brün.





Mr. L. L. L.





CORNELIE DANCERTS DE RY

Portrait of a man with a beard, wearing a dark coat and a white ruffled collar. The man is seated and looking slightly to the right. The portrait is framed by a simple border.



100 CORNÉE CORT  
 Engraver admirable natif de Heemstra Hollande en l'an 1568. il a demouré long  
 temps en Italie faisant beaucoup de ses ouvrages pour Raphaël & Michel Ange  
 autres il mourut à Rome en l'an 1624.  
 J. Maffei incisit.





100



101 THEODOR CORENHERT

A. etc. un excellent graveur a mis en lumière plusieurs œuvres de  
Martin Hemken, et plusieurs autres. il étoit fort bon poëte. natif d'Am-  
sterdam son parent mourut à Dordrecht. en l'an 1699.



101 THEODORE FOREMAN

THEODORE FOREMAN, a prominent American journalist and author, is shown in this portrait. He was a leading figure in the Progressive Era and is best known for his book "The Jungle," which exposed the unsanitary conditions in the meatpacking industry. The portrait is a reproduction of a photograph from the early 20th century.







102 HENRI DE ROYER  
A French nobleman and soldier, born in 1580, who served in the French army and was killed at the Battle of Rocroi in 1642.



103 JEAN SADELER

Tout excellent dessinateur, natif de Brüssel en Brabant l'an 1590, et est le premier ordi-  
 naire de son art, ayant l'esprit plus élevé, il fut admis à la guerre, en l'an 1617, à  
 l'âge de la plus grande jeunesse, et fut tué du barin: la quelle il se acquies par son  
 mérit par sa grande diligence, perçut les pièces qu'il a fait pour Martin de Vos, et  
 plusieurs autres. l'an 1618, il est allé demeurer à Francfort, et de là à Amsterdam en  
 Hollande, où le Duc lui a fait présent d'une chaise d'or avec une médaille, et en l'an 1622  
 il est allé prendre sa demeure à Venise où il mourut de la chaude fièvre l'année 1640.



MR. IRAN SADDLER

The following is a list of the names of the persons who have been elected to the office of Justice of the Peace for the year 1888. The names are given in alphabetical order. The names of the persons who have been elected to the office of Justice of the Peace for the year 1888 are given in alphabetical order.



104 RAPHAEL SADLER

Raphael Sadler, natif de Bussell en Lincoln, les 1555. Il a esté premierement  
employé en France après il s'est addonné aussi à la guerre suivant l'exemple de son  
frère Jean en la quelle il a si bien profité qu'il parvenit à la plus haute degré de la  
dextérité; ainsi on peut croire en ses travaux, principalement les succès de Bavière  
et quelques autres de l'Allemagne qu'il a fait avec son frère Jean, avec qui il est venu de  
nouveau à se joindre en Bavière, et de là à Venise en 1568. Il est mort à Venise l'année  
1570. Son frère Jean est mort à Bussell en 1565.





104 RAPHAEL SANZIO

The portrait of Raphael Sanzio, a young man with a large, white, ruffled collar, is shown in a black and white engraving. The man is looking slightly to the right with a serious expression. The engraving is framed by a simple border. Below the portrait, the name 'RAPHAEL SANZIO' is printed in capital letters, preceded by the number '104'. The text is oriented horizontally, while the portrait is oriented vertically.



105 IACOBUS MATHAM.  
 Beau fils de Henri Goltz fut né à Herlen l'an 1571. le 25<sup>e</sup> Octob.  
 mourut 1631. le 20. Janvier.  
 Ant. vander Daele sculp. D. Matham pinx. J. Myssens excid.





106 JACQUES TRANQUART  
Atteint sa résidence à Bruxelles et en son temps fut Architecte  
du Serenissime Archevêque Albert d'Autriche et Ingénieur ordinaire  
de Bruxelles pour le service de sa Majesté.

*Isid. Mytilus* enc.





100 JACQUE VAN DER AART

Portrait of Jacques van der Aart, a Dutch painter, in the collection of the  
Museum of Modern Art, New York. The portrait is a study in light and shadow,  
with the subject's face and hands highlighted against a dark background.





JOHN W. WILSON

191

JOHN W. WILSON, President of the Board of Directors of the  
First National Bank of New York, was born in New York City,  
January 1, 1854. He is a graduate of the City College of New York,  
and of the University of the City of New York. He has been  
President of the Board of Directors of the First National Bank of  
New York since 1901. He is also a member of the New York  
Bar, and of the New York State Bar Association. He is a  
member of the New York City Chamber of Commerce, and of the  
New York State Chamber of Commerce. He is also a member of the  
New York State Association of Banks and Bankers, and of the  
New York State Association of Manufacturers. He is a member of the  
New York State Association of Public Administrators, and of the  
New York State Association of Public Health Officers. He is a  
member of the New York State Association of Public Works  
Engineers, and of the New York State Association of Public  
Works Commissioners. He is a member of the New York State  
Association of Public Works Engineers, and of the New York State  
Association of Public Works Commissioners. He is a member of the  
New York State Association of Public Works Engineers, and of the  
New York State Association of Public Works Commissioners.







108. HENRIETTA HOSKINS  
Henrietta Hoskins was born in 1812, in the town of  
Hoskins, New York. She was the daughter of  
John Hoskins, a farmer, and Mary Hoskins, a  
spinster. She was educated in the common  
schools of her native town, and attended  
the academy at New York. She was  
married to John Hoskins, a farmer, in 1835.  
She has three children, John, Mary, and  
Elizabeth. She is now living in the town of  
Hoskins, New York.

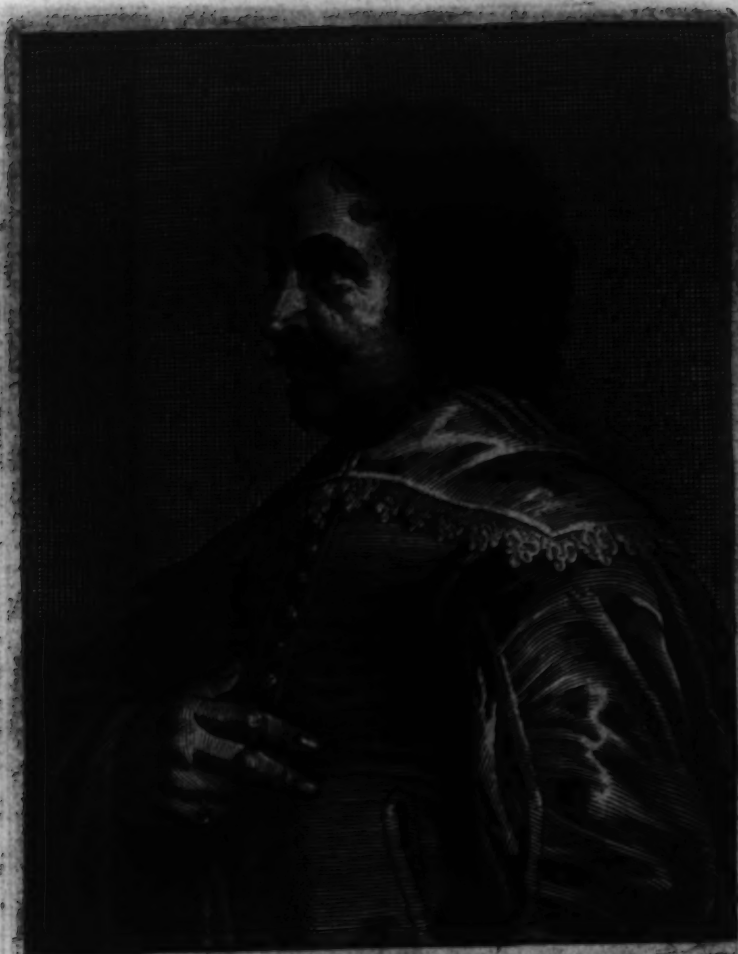


109 PETRUS DE IODE

A esté un bon engravur, et dessineur tres illustre: il a faict plusieurs  
 chefz des ouvrages long temps demouré a Rome, et en l'an 1601. retourné  
 en Anvers, ville de sa naissance: ayant eu pour maistre Henri Goltz. Il  
 mourut l'an 1634. le 2. d'août.  
 In. Anvers. 1634.



109



110 PAULUS DU PONT

Graveur admirable en taille douce, natif d'Arras l'an 1603. il a fait  
son apprentissage chez Lucas Vostermans, et a demeure auprès Mons.  
Rubens, où il a fait quantité de chefs d'œuvres: aussi pour Mons.  
van Dyck, comme on voit par ses œuvres. *n. b. l. s. f. s. l.*





MR. PALLAS EN PONT

Portrait of Mr. Pallas, a French naturalist and explorer, in his role as a member of the expedition to the Pacific. The text below the portrait is a French inscription, likely a dedication or a description of the subject.



III. LUCAS FAYDHERBE

Statuaire et Architecte très renommé pour son grand esprit, il a été disciple du  
 Noble peintre Pier Paul Rubens, demeurant à Malines Ville de sa Naissance.

G. Coqueux gravé.

De la table suivante.



MR. JAMES TAYLOR

James Taylor, Esq. of the County of York, was born in the year 1740, and was educated at the University of Cambridge, where he took the degree of Bachelor of Arts in the year 1760, and of Master of Arts in the year 1763. He was called to the Bar at the Inner Temple in the year 1765, and was admitted Serjeant at Law in the year 1770. He was one of the Judges of the Court of Common Pleas in the year 1775, and was created a Baron in the year 1776. He died in the year 1780, and was buried in the church of St. Andrew, Holborn.



### 112 PETRUS DE IODE

Le transfuge natif d'Anvers en l'an 1606, le 27<sup>e</sup> de novembre il est arrivé  
chez son père, et il est devenu un graveur fort délicat il a été avec son  
père quelque temps à Paris pour engraver quelques pièces pour Mess<sup>r</sup> Bon  
enfants et d'Ultimaquin trouve plusieurs de ses estampes en l'honneur il se tint en Anvers.  
The. Willersz p. 112. B. de 112. p. 112. B. de 112. p. 112.





WS SETBACK DE LOPE

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It is a very long letter, and it contains a great deal of information about the state of the country at that time. It is a very important document, and it is one of the most interesting documents in the collection.



**JACQUES CALLOT**  
*Portrait of the artist, engraved by himself. The text below the portrait is a Latin inscription, likely a dedication or a note about the engraving.*



Portrait of a man, possibly a historical figure, wearing a dark coat and a light-colored cravat. The image is heavily faded and lacks sharp detail.



114 LEO VAN HEIL

Sait bien en illumination des livres et manuscrits et autres peines animales  
au naturel. Sait fort bien en l'architecture et batiments de maisons et  
en perspective. Né à Bruxelles l'an 1603.

De Bap. van Heil peint

Par Bap. van Heil

De Bap. van Heil







MR. PETRVS VERBRUGGHEN

Sculpteur d'images tres-renomé demurant en Anvers ville de sa naissance.

*Et d'ailleurs peint.*

*Par son frere.*



MR. PETER VERBRUGHE  
Portrait of Peter Verbrughe, a Dutch merchant and politician, born in 1712 and died in 1788. He was a member of the Dutch East India Company and the Dutch Republic's House of Representatives.



116 SIMON ROSBOOM  
 Natif d'Enden en l'an 1600. Fut bon Architecte et tailleur de pierre  
 il a esté employé au service du duc de Prusse Electeur de Brandebourg  
 Natus de Huls Strade pascit. Petrus de Lede sculptor. Morsus caritatis





110 SIMON BOOTHBY  
Born at Exeter on 1st Jan 1814. He was educated at Exeter and  
at the University of Cambridge. He was a member of the  
Anti-Slavery Society and was active in the cause of  
abolition.



117. WENCESLAUS HOLLAR

*Wenceslausus natus est in Bohemia anno 1607. fuit ingenio summe doctus, et in rebus  
 humanis peritissimus. Hic fuit primus, qui in Bohemia, et in alijs partibus Europae, aedificavit  
 domos, et domos suas in Bohemia, et in alijs partibus Europae, aedificavit. Hic fuit primus,  
 qui in Bohemia, et in alijs partibus Europae, aedificavit. Hic fuit primus, qui in Bohemia,  
 et in alijs partibus Europae, aedificavit. Hic fuit primus, qui in Bohemia, et in alijs  
 partibus Europae, aedificavit. Hic fuit primus, qui in Bohemia, et in alijs partibus  
 Europae, aedificavit. Hic fuit primus, qui in Bohemia, et in alijs partibus Europae,  
 aedificavit. Hic fuit primus, qui in Bohemia, et in alijs partibus Europae, aedificavit.*

WENCESLAUS HOLLARUS JUNIOR

*Wenceslausus natus est in Bohemia anno 1607. fuit ingenio summe doctus, et in rebus  
 humanis peritissimus. Hic fuit primus, qui in Bohemia, et in alijs partibus Europae, aedificavit  
 domos, et domos suas in Bohemia, et in alijs partibus Europae, aedificavit. Hic fuit primus,  
 qui in Bohemia, et in alijs partibus Europae, aedificavit. Hic fuit primus, qui in Bohemia,  
 et in alijs partibus Europae, aedificavit. Hic fuit primus, qui in Bohemia, et in alijs  
 partibus Europae, aedificavit. Hic fuit primus, qui in Bohemia, et in alijs partibus  
 Europae, aedificavit. Hic fuit primus, qui in Bohemia, et in alijs partibus Europae, aedificavit.*



III WENZESLAUS HOLZAR  
A portrait of a man with a mustache, wearing a dark, ruffled collar, holding a book or document. The portrait is framed by a simple border.



**AERTVS QVELLINVS IVNIOR**  
*Né le 5. Mars en l'année de L'âge Architect et tailleur de Pier. Bois en-  
 très bien estimé et renommé pour son gran esprit Demurant et Anvers  
 L'An 1644. C'est L'année de sa mort.*





III ABHTVS QVILLINVS IN NIOH  
Natus in 2. Iulio in anno 1619. studium in Paderborn  
Theologiae et Canonice per 10 annos obijt Decembris 1629.



119 Stefano de la Belle. natif de Florence en Italie. en l'an 1514  
 tres bon peintre en petit, ne faict merueilles, en l'ea  
 fait a un grand espris tres abondant, en inventions, a fait  
 son commencement, apres Jacques Cabot, en voit quantite de ses  
 ouvrages par tout.

— de la Belle.

de la Belle.

de la Belle.



111  
The portrait of the man in the above engraving is from a painting by Sir Godfrey Kneller, Bart. in the collection of the Earl of Pembroke. It is a full-length portrait, and the man is standing, facing slightly to the right. He is wearing a dark coat with a wide collar, and a white shirt with a ruffled front. The background is a plain, light color.

Engraved by J. Smith, del. & sculp. 1724.





*Th. Bontate junior fecit*

120 Dirick Gorenhert





100  
Dietrich Bonhoeffer



Portrait of a person with curly hair, framed by an oval border. Below the portrait is a decorative scroll containing handwritten text in French.



See note  
at end





Orbis Roma caput bellorum turbine quondam  
 Obruta cur fremuit? Martis amica fuit:

At ubi multiplicis sese dedit Artus abominum  
 Celsa Triumphatrix se super astra tulit.